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THE  
HISTORIC GALLERY  
OF  
PORTRAITS AND PAINTINGS;  
AND  
BIOGRAPHICAL REVIEW:

Containing  
A BRIEF ACCOUNT OF THE LIVES OF THE MOST  
CELEBRATED MEN,  
IN EVERY AGE AND COUNTRY;  
AND  
GRAPHIC IMITATIONS OF THE FINEST SPECIMENS  
OF  
THE ARTS;  
ANCIENT AND MODERN.  
WITH REMARKS, CRITICAL AND EXPLANATORY.

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Tamen utile quid sit  
Prospiciunt aliquando.

*Juv. Sat. 6, lin. 319.*

Docti rationem artis intelligunt, indocti, voluptatem.

*Quint. lib. ix. 4.*

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VOL. IV.

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LONDON:  
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1809.





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## EPICURUS, METRODORUS, AN UNKNOWN, AND ADRIAN.

### ANTIQUE BUSTS.

THE two first heads have been wrought from a single block of marble. That which interests the reader to the left is the portrait of Epicurus, chief of a sect of philosophers, no less famous among the ancients than the moderns. They pretended that happiness consisted in voluptuousness; but this pleasure, in their opinion, was no other thing than virtue. We are not to reproach them for the eccentricities of some of their sectarists. Epicurus was laborious and frugal. He was born in a village of Attica, in the year 342 B. C. and died at the age of seventy-two, completely worn out by fatigue. He composed a variety of philosophical treatises, the most part of which are lost. It is from his works that Lucretius collected opinions which he decorated with all the charms of poetry.

The adjoining head is that of Metrodorus. There were two personages of that name who enjoyed a degree of celebrity. One, a poet and philosopher, was sent by the Athenians to Paulus Emilius, who required an artist to represent his triumph over Persia, and a scholar to educate his children: the other, Metrodorus, was a physician of Chio, a disciple of Democritus, and master of Hippocrates—he lived about the year 444 B. C. It is very probable that this was the Metrodorus whose por-

## EPICURUS, METRODORUS, &c.

trait they were desirous of annexing to that of Epicurus, from the similarity of their philosophical principles. These two heads, in marble, exhibit much character, excessive labour, and are in the finest state of preservation.

The head placed under these, upon the left, is colossal. The personage it represents is unknown.

The fourth bust, that of Adrian, is a most estimable piece of sculpture. To the most noble and dignified character it unites exquisite workmanship, even to the execution of the hair and beard. This head was found, towards the beginning of the eighteenth century, in the Castle of St. Angelo, which, it is well known, was destined to receive the remains of the emperor Adrian, under the name *de Molés Adriana*. This bust formed a part of the Vatican Collection.







London: J. Smith, 1808.

Engraved by J. Smith, 1808.

London: J. Smith, 1808. Engraved by J. Smith, 1808.

## FRANCESCO ALBANO.

ALBANO, one of the most enlightened scholars of the Caracci, the fellow student of Domenichino, Guido, and Guerchino, enjoyed an advantage which those celebrated artists did not possess. He was the favourite of the poets; who gave him the title of "Painter of the Graces," and attached to his name the idea of elegance and delicacy, united to voluptuousness. Albano merited this species of celebrity. He principally excelled in painting women and children. He understood design well; his colouring was fresh, his carnations of a sanguine tint, and he finished his work with great neatness of pencil. The style of his landscapes is very agreeable, and his compositions, in general, although but little varied, are full of poetry; and are distinguished by ingenious ideas solely his own.

Francesco Albano was born at Bologna, in 1578. On the death of his father, an opulent merchant, who opposed his inclination for painting, he entered into the school of Calvart, and afterwards into that of the Caracci. He there formed an intimacy with Guido, whose advice was highly beneficial; but, being jealous of each other, their friendship was of short continuance. Albano, having made considerable progress in his art, went to Rome, where he enjoyed, after a time, the most brilliant reputation. Seated now in prosperity, he was not unmindful of a friend, whom he left at Bologna, in great distress. This was Domenichino, whom he invited to

Rome, lodged him for two years in his house, divided with him his fortune, and defended him from the persecution of his rivals. This single trait affords a great idea of the personal qualities of Albano. The mildness of his disposition, his disinterestedness, and his magnanimity, merit the most general consideration. His works bear ample testimony of the purity of his manners: in his most voluptuous scenes there is nothing offensive to the most rigid modesty.

Albano, while at Rome, married a woman of considerable fortune, whom he had soon the misfortune to lose. Invited by his relations to return to Bologna, he contracted a second marriage, even more advantageous than the first. His wife possessed uncommon beauty, and brought him several children. It may be said that nature was pleased to surround him with the most perfect models. He often retired to his country seat, most deliciously situated; where, notwithstanding his celebrity, and the envy of his rivals, he enjoyed the greatest felicity: but his happiness was in the end destroyed. One of his brothers, to whom he had entrusted the management of his fortune, abused his confidence, dissipated his money, and reduced Albano to a state of indigence. He died in the year 1660, at the age of 82.





*Engraved by J. H. P. 1808*

*A copy of this engraving is deposited in the Library of the University of Cambridge*



## ANACREON.

ANACREON was a native of Teos, a city, and maritime port, of Ionia. He was born in the seventy-second olympiad, according to the father of Mad. Dacier; in the sixty-second, according to Eusebius; and in the fifty-second, in the opinion of Suidas. His mother was called *Ætia*; but the real name of his father is unknown. He is believed to have been related to Solon; and, in habits of intimacy, with Codrus. Anacreon, at an early age, was sent to Mycale, where a fête was celebrated in honour of Neptune. He appeared there crowned with a wreath of flowers, somewhat elated with wine: and Maximus of Tyre relates, that in dancing he upset a nurse with her infant: this child was Cleobules, with whom, in his riper years, he contracted the strongest friendship.

At that time Polycrates reigned at Samos; who, desirous of possessing Anacreon, invited him thither, received him with the greatest distinction, and commenced his liberality, by making him a present of 40,000*l.* of our money. But Anacreon was unable to sleep, from the moment that that sum was conveyed to him, and, at the end of two days, he hastened to return it to Polycrates. He was, however, recompenced by rewards of another species: and it is said, by degrees, that the society of Anacreon rendered his patron less haughty, and more humane. Soon after, the poet yielded to the intreaties of Hipparchus, and went to Athens, where he remained several years.

Anacreon left Athens upon the massacre of Hipparchus, by Harmonius and Aristogiton; and, at the age of 44, returned to Ionia, and resided without the gates of Abdera, in a small country-house, which was his chief delight. He there cultivated his flower-garden, presided over his vintage, and, glass in hand, seated at his table, with his friends, celebrated the divinity who ripened his grapes. Hatred and jealousy, avarice and ambition, revenge and calumny, were alike strangers to him; and, if the fire of his eyes developed his constitution, the candour of his physiognomy announced that no painful sensations ever disturbed the serenity of his mind.

The predecessor of Pindar, and of Eschylus, of Sophocles and Euripides, Anacreon, lived a long time after Homer. The epic bard sang the praise of heroes and of gods. Anacreon has celebrated only love and pleasure; but his verses bear the spirit of morality. He recommends to females a portion of instruction, and an excess of modesty. He says to men, that the swiftness of time enjoins them to reflect frequently upon death: that tranquil pleasures lead to happiness; and that the bliss of life is imbittered by unruly passions. Sixty of his odes have survived the revolution of ages, and fallen into our hands: from us they will descend to the latest posterity, and in all times be studied and admired.

In his latter years Anacreon lived upon dried grapes; and was suffocated, it is said, at the age of 85, by a stone stopping in his throat. His funeral was highly magnificent; and the inhabitants of Teos erected a statue to his memory: a second was raised in the centre of the citadel in Athens, beside those of Pericles and Xantippus. It was to be seen in the days of Pausanias.





BANDIVELLI.

Engraved by J. B. B. B. B.

Engraved by J. B. B. B. B.

Engraved by J. B. B. B. B.

## BACCIO BANDINELLI.

BACCIO BANDINELLI, the son of Michael Agnolo, born at Florence, in 1487, was, it is said, descended from an illustrious family, originally of Sienna. His father was a goldsmith, highly distinguished in his profession. Baccio, inheriting the most happy dispositions, gave, at an early age, proofs of extraordinary talents.

He entered in the school of John Francis Rustici, an eminent sculptor, where he formed an acquaintance with Leonardo da Vinci, the friend of his master, and profited greatly by the counsels of that distinguished painter. A group in marble, representing *Hercules conquering Cacus*, was the first work of Baccio, and established his reputation. But his envious and jealous temper rendered him the enemy of all his rivals: he incessantly condemned their productions, esteeming only his own performances; and evinced towards Michael Angelo, to whom he conceived himself at least equal, the most implacable hatred. After having copied, with infinite pains and much advantage, the figures of a cartoon, composed by that great master for the hall of the council chamber at Florence, he clandestinely tore it into pieces.

Desirous of wealth, presumptuous, and malicious, he tarnished the brilliancy of his surprising talents by the depravity of his character. His life is a tissue of intrigues, and of projects abandoned by fickleness or neglect. He undertook, for the Medici and other noblemen, a multitude of works, which he left for the most part im-

perfect. Among those that he finished, and which procured him considerable eulogium, may be reckoned a *Mercury*, a *St. Jerom*, an *Orpheus*, a *St. Peter*, the *Flagellation of Christ*, the statue of the *Duke Cosmo*, and the finest copy extant of the *Laocoon*. A Dead Christ was his last production. The works he had only sketched were completed by different artists.

Baccio died in the year 1559, at the age of seventy-two, leaving an immense fortune to his children. His body was placed in a tomb he had constructed and ornamented with several figures in marble.

Bandinelli possessed a fertile genius, a great exuberance of fancy, and was a correct and spirited designer. After Michael Angelo, he was the greatest sculptor of his time. He was but an indifferent architect ; and, as a painter, is only known by his miscarriages in that art. Nature had refused him an eye for colour, and perseverance to acquire execution and handling.







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## BRAMANTE.

BRAMANTE LAZARI D'URBINO, was born in 1444, in a little spot not much known in that duchy, some say, *Castel Durante*, others, *Fermignano*. His family was poor. He was taught to draw and to paint, but his taste inclined him to architecture; he studied at first in Lombardy the construction of the celebrated cathedral of Milan; and set out for Rome, where he painted some pictures, which are become very scarce. The Museum Napoleon possesses but one, which came from the collection of Turin; it is a *Descent from the Cross*, in which we remark great beauty of expression, good colouring, but little correctness of design.

Bramante studied deeply the antique monuments in Rome; he particularly measured the remains of the *Villa Adriana*, at Tivoli; and afterwards made a journey to Naples, to view the numerous ruins of Pausilippo, Puzzuoli Baya, &c. which were then in better preservation than at present. He returned to Rome, where there was not as yet any celebrated architect, and was one of the first who introduced the taste for ancient architecture, of which he was an admirer. He began by rebuilding the cloister of the Fathers of Peace, by order of Cardinal Oliver Caraffa. He afterwards erected the Fountain of Trastevere, and that of the ancient Piazza de San Pietro, at the desire of Pope Alexander VI. His reputation was immediately established by these inconsiderable works. He afterwards took a part in building the palace of the Chancery, the church of St. Lorenzo at Damazo, of

the palace Geraldini in the Piazza de St. Giacomo, of the palace Sora, and of several others.

Julius II. required of him a plan for uniting the palaces of the Belvedere and the Vatican. Bramante, whose ideas were enlarged by admiring the baths of the Emperors, and the Villa Adriana, added an immense court, a kind of circus, at the extremity of which he placed that vast niche, the effect of which is still so astonishing, although it has been since altered by demolitions and additions, prejudicial to the whole. He had contrived several porticos and steps, disposed in the manner of an amphitheatre, to enjoy the different spectacles, for the representation of which the place was so well adapted.

The activity of Bramante accorded perfectly with the celerity which Julius II. required, in the works with which he was entrusted at the Vatican and other places. This artist accompanied the pope on his journey to Bologna, and performed the duty of engineer in the war of Mirandola. He began a vast palace on the borders of the Tyber, on the side of St. Marc. This edifice was never finished, and at this day scarcely any traces of it remain.

Architects go to visit with a kind of veneration the little round temple of St. Pietro, in Montorio, erected by Bramante, which is considered as the first monument of the revival of the art. He also built the palace, which afterwards belonged to the first of painters, Raphael d'Urbino. This palace, built entirely of brick, even the columns, by a mode similar to that of the ancients, in works of that kind, was demolished, in order to erect the colonnade of Bernini. Bramante gave Julius II.

among other plans, the magnificent one for the total rebuilding of St. Peter's; the foundations of which he laid in 1513, and which was raised up to the cornice before the death of the pope, and that of Bramante. This great artist, no less ingenious as a builder than able as a projector, cast his arches in stucco, in pieces, on centers in which their compartments were formed with all their ornaments, and by this means executed them with rapidity, and as it were all in one piece. He studied the construction of the intended dome of St. Peter, in that which he built adjoining the city of Todi; but death snatched him too soon from his labours, and his successors did not sufficiently respect his projects. His plan fully proves, that far from improving on his work they greatly diminished its beauties.

The Chartreuse of Pavia, of which Bramante gave the drawings, and directed all the details with admirable art, is one of the finest monuments of his taste and genius; the whole is elegant, noble, and picturesque, and we find in every part of it, a delicacy of thought, and an elegance of execution, which seduce and attach us to those objects, which the eye always views with increased pleasure.

If we enquire into the cause of the eminent merit which distinguishes Bramante as one of the revivers of architecture, we shall find it consists in an extraordinary combination of talents and information; for he was at once an extempore poet, painter, and an architect. A collection of his poems was published at Milan, in 1756. The sentiments of Bramante were as noble and elevated as his genius was fertile. We should not forget, that it was he who brought to Rome, and for some time maintained

## BRAMANTE.

[ITALY.

there his pupil in architecture, Raphael. That great painter, from motives of gratitude, placed the portrait of Bramante in his master-piece of the *School of Athens*.

This great artist died at Rome, at the age of seventy, and was buried in St. Peter's; his funeral was magnificent, it being attended by the grandees of the pope's court, and by all those who cultivated and honoured the fine arts.







## BRIZARD.

JEAN BAPTISTE BRITARD, called Brizard, was born at Orleans, on the 7th of April, 1721, of parents in comfortable circumstances, whom he had the misfortune to lose when only ten years of age. He was then brought to Paris, and placed in the family of his mother, where he received his education. He displayed, very early, a disposition for painting; and becoming intimate with the celebrated Carlo Vanloo, he made such rapid progress in the art, that at fifteen he found himself able to enter into competition for the great prize. Some particular circumstances led him, however, to the stage, on which he ran a distinguished career. He made his debut at a provincial theatre, and remained for some time in the country, performing the principal tragic characters. At length, flattered by the commendation of Mad<sup>lles</sup>. Clairon and Dumesnil, who were capable of judging of his talents, and further incited by a message from the king, he determined to quit Lyons, and return to Paris.

Brizard was endowed with extreme sensibility. He possessed all the qualifications of his art. When he became animated, his acting was sublime. He was as much indebted to the dignity of his figure, and the beauty of his hair, as to the warmth of his imagination for his fame as an actor. Having one day narrowly escaped being drowned, in consequence of a boat in which he was seated being carried under the bridge of *Saint Esprit* by the rapidity of the waters of the Rhone, he was so greatly terrified, that the next morning he perceived that

his hair had become entirely white. From that moment he relinquished the parts of young princes, to undertake those of king and father, in which he became inimitable.

On the evening of his retiring from the theatre, a person of very considerable merit went into his box, with his son, and, presenting him to Brizard, exclaimed, *Embrassez Monsieur : c'est aujourd'hui que nous perdons un homme dont les vertus ont surpassé les talens.*

Brizard was taken from society, and from his friends, on the 30th of January, 1790. The French theatre, in compliment to his memory, closed the theatre on the day of his funeral. His epitaph was written, by his friend M. Ducis, in a most affecting style.





*Painted by "Vandyck".*

*Engraved by George Kneller.*

*London: Printed by W. B. Whittaker, 1848.*



## JOHN BRUEGHEL.

THERE have been three painters of the name of Brueghel. Peter, called the Old; Peter Petersz, his son; and John, surnamed Velvet Brueghel, on account of his dress, which was always of rich velvet.

Historians by no means accord as to the time of the birth of Old Brueghel. They equally disagree about the period of his death, and even of the real name of that painter. He took the name of Brueghel from a village near Breda, at which he was born, about the year 1510. After having studied at Antwerp, under Peter Cock, or Koue, he travelled into France and Italy, from whence he returned to Antwerp, where he remained some years. He afterwards established himself at Brussels, where he married his master's daughter; and died in the latter city, according to Pilkington, in 1570. The greater part of his pictures are upon historical subjects, and are remarkable for expression, correctness of design, and richness of landscape.

Peter Brueghel, the son, who was very young when he lost his father, became the pupil of Gilles Coningsloe. He also travelled into Italy, and delighted in describing massacres, towns on fire, and devils. He returned to Flanders with a degree of reputation; but his works are less esteemed than those of Old Brueghel.

John, the son of Old Brueghel, the most celebrated of the three, was taught the principles of painting by his

## JOHN BRUEGHEL. [FLANDERS.]

father, and afterwards studied under Peter Goekendt, whom he left to go to Cologne. Occupied solely in painting flowers, fruits, and landscapes, he acquired an extraordinary facility in his art. Anxious to revisit Rome, where the fame of his talents had preceded him, he there produced several estimable works. He obtained the same success at Milan, and returned to Flanders, where he painted flowers in garlands, and landscapes, in which Rubens, and other eminent masters, inserted the figures. At other times he was employed by Steenwyck, Mompert, Rothenamer, and Vanbalen, to adorn their pictures with historical scenes, which now add abundantly to the value of their works. Houbraken takes notice of a picture by Brueghel, and speaks of it in the highest terms of praise, as being the admiration of every beholder. So great is the variety of fruits, flowers, and trees, on the foreground, that the eye is perfectly bewildered; and although the proportions of the objects are but of small size, in comparison with nature, they appear like nature itself. The figures in it are Vertumnus and Pomona, and were painted by Rubens. The pictures of Brueghel are in general small, with a number of figures suprisingly exact, and correctly drawn; and the carriages, which he was fond of introducing in his landscapes, are admirably represented. He was born, as the chronological tables assert, about the year 1560, and died in 1625.





*Painted by Van Dyck.*

*Engraved by George Kneller.*

*Engraved and printed by George Kneller, 1718.*

## CALLOT.

JAMES CALLOT, designer, engraver, and painter, was born at Nantz, in 1593. His passion for the arts having induced him to quit his father's dwelling, who destined him for another profession, he set out clandestinely for Italy; and, being deprived of necessaries, was compelled for a subsistence during his journey, to attach himself to a troop of Gypsies. On his arrival at Florence, he was noticed by an officer in the service of the Grand Duke, who placed him with *Canta Gallina*, where he copied the works of the most distinguished painters. Being recognised by some merchants belonging to Nantz, during his journey to Rome, he was conducted back to his father's house. From thence he a second time escaped, and was again led home by his brother; when he at length obtained the consent of his friends to return to Italy. After having studied drawing some time, under Julius Parigi, he devoted himself to the practice of engraving, under Philip Romassin. Passing through Florence, he was presented to the Grand Duke, Cosmo II. the protector of the fine arts, who attached him to his person; after the death of that Prince he returned to his native country, where he was very favourably received by Henry Duke of Lorraine, who settled a considerable pension upon him.

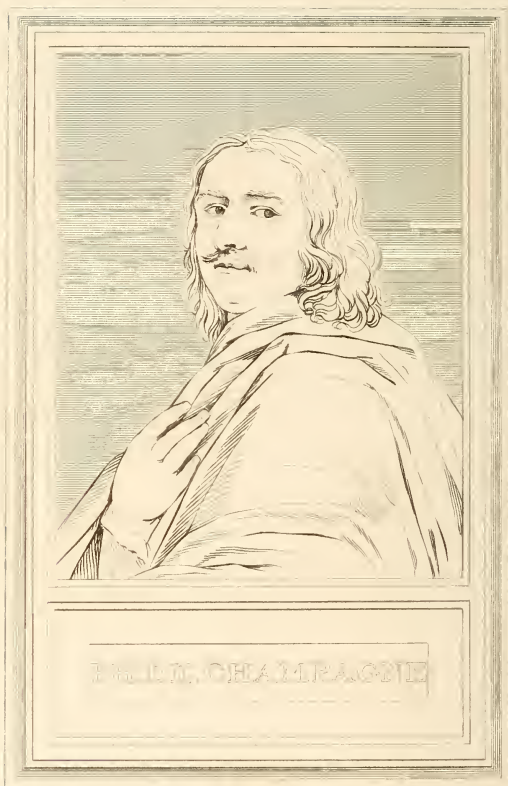
His reputation being soon after spread all over Europe, the Infanta of the Netherlands drew him to Brussels, where he engraved the Siege of Breda. Louis XIII. made him design the Siege of Rochelle, and that of the

Isle of Rhé. The French king having taken Nantz in 1601, made Callot the proposal of representing that new conquest, as he had already done the taking of Rochelle ; but Callot begged to be excused ; and some courtiers resolving to oblige him to do it, he answered, “ that he would sooner cut off his thumb than do any thing against the honour of his prince and country.” This excuse the king accepted, and said the Duke of Lorrain was happy in having such faithful and affectionate subjects. Callot followed his business so closely, that, though he died at 43 years of age, he is said to have left about 1500 pieces.

The following are a few of the principal :—*The Murder of the Innocents*—*The Marriage of Cana*, from Veronese—*The Passion of Christ*—*The Temptation of St. Anthony*—*The great Fair of Florence*—*The Garden of Nantz*—*St. John in the Isle of Patmos*—*View of the Pont Neuf*—*View of the Louvre*, and some *Landscapes*.







Engraved by J. B. H. H. H.

Engraved by J. B. H. H. H.

Engraved by J. B. H. H. H.

## PHILIP DE CHAMPAGNE.

PHILIP DE CHAMPAGNE was born at Brussels, in the year 1602. His father beheld, with some regret, his son pursuing a career in which few suddenly attain celebrity and fortune. His means did not permit him to place his son in the school of Rubens, who required a considerable sum with his disciples ; but Philip had already imbibed a desire to visit Italy, and previous to undertaking it, having resolved to remain some time in Paris, he arrived in that city in 1621, in his nineteenth year. After having laboured under several indifferent masters, by whom he was employed in portrait and landscape painting, he was engaged to paint the ornaments of the palace of the Luxembourg, under the orders of Duchesne, who, possessing little genius, was compelled to have recourse to artists of superior merit. During this servitude, Champagne felt some consolation in seeing it shared by Poussin. From that moment these artists became friends, and the counsels of Poussin, who notwithstanding his poverty had travelled over Italy, were of essential service to Champagne. This labour he was at length induced to abandon, on account of the admiration of the connoisseurs having excited the jealousy of Duchesne. He had scarcely returned to his native country, with a view of going abroad, when he was informed of the death of Duchesne, the principal painter of the queen mother, Mary de Medicis. Being appointed by that princess to his situation, Champagne returned to Paris, where, being honoured with a

## PHILIP DE CHAMPAGNE. [NETHERLANDS.

pension of 1200 livres, and an apartment in the Luxembourg, he married the daughter of his predecessor.

Champagne produced a great number of works, not only for the queen, but by desire of the Cardinal de Richelieu, and to embellish different churches. As a reward for his labours he was elected keeper of the Academy of Painting, in which situation he, in the most disinterested manner, distributed, among the least successful artists, the emoluments of his place.

Besides the works which he executed in the royal palaces, Champagne has painted more than sixty capital pictures. Among these the apparition of St. Gervais and of St. Protas, a Christ, which he painted for the Carmelites in the *faubourg St. Germain*, and the picture in which he represented his daughter in the habit of a nun, afflicted with a fatal malady, at prayer with another penitent of the same convent, are the most admired. He has been reproached for want of energy and a too servile imitation of nature; but it must be acknowledged that his composition is judicious and dignified, his drawing correct, his colouring vigorous, his pencil broad and flowing, and that his portraits possess uncommon beauty. He died at Paris on the 8th of August, 1674, at the age of seventy-two.





Engraved by George Cooke.

Engraved by George Cooke.

London: Printed by T. Hodgkin & Son, 10, St. Paul's Church-Yard. Dec. 1848.

## COYSEVOX.

AMONG the sculptors of France ANTHONY COYSEVOX will ever maintain a distinguished place. He was born at Lyons, in 1640; and, at an early age, was employed by the Cardinal de Furstemberg to decorate the palace of Saverne en Alsace. Of this engagement he acquitted himself with considerable success, and returned to France to enjoy the reputation he had acquired. He was afterwards engaged upon works of greater importance, at Marly, Versailles, and Paris.

Among the numerous labours of Coysevox, the most celebrated are, a statue of Louis XIV. the tomb of Colbert, the Faine and Mercury of the Tuilleries, and the Flute Player in the gardens of the same palace, which is particularly appreciated.

Coysevox gave to marble all the suppleness and softness it is capable of receiving; but it must be confessed that he was ignorant of that ideal beauty which sculpture requires above all the other arts.

A real and undisguised piety was the basis of his virtues. Possessed of a pension of 4000 livres, obtained in the most honourable manner from Louis XIV. he took great delight in relieving the unfortunate. He formed the talents of his nephew, Nicholas Coustou, of whose rivalry he might have been apprehensive; but the passion of envy never engrossed his mind. The fiery Puget,

therefore, expelled him very unseasonably from his workshop; to which place Coysevox, by an excusable curiosity, had introduced himself, under a feigned name. Puget having attracted the jealousy of certain artists, his hatred fell indiscriminately upon all. How could a man, like Coysevox, be envious of the success of a rival, who, towards the end of his life, replied, to those who praised his talents, in these words? "If I possessed any it is by those lights which it has pleased the author of nature to bestow upon me as the means of my subsistence: this vain phantom is on the point of terminating, as well as my life, and, like smoke, to vanish away."

He was 46 years member of the academy, and died president of that society, in 1720.







O. GRAY JR.

W. B. F. 1811

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## GASPAR DE CRAYER.

GASPAR DE CRAYER was born at Antwerp, in 1585. He received his first lessons in painting of Raphael Coxis, whom he soon surpassed. Without quitting his native country, or following any other guide than nature, he formed so correct and fascinating a style, that Rubens, who went to Antwerp to see him work, after examining attentively a picture of his painting, publicly declared that no painter could surpass Crayer. Nor was this master less distinguished by Vandyck, who always expressed a real esteem and friendship for him, and painted his portrait.

Crayer was invited to Brussels by the principal noblemen of that city, where he painted a portrait of Cardinal Ferdinand, brother to the duke of Spain, in which he so happily succeeded, that it laid the foundation of the fame and fortune of Crayer. As an acknowledgment of the painter's merit, the king sent him a gold chain, with a medal, and as a further instance of his favour, gave him a considerable pension. But Crayer was indifferent about wealth, and its attraction could not retain him at Brussels, where, for his glory, he should have continued. The court did not appear to him a residence suitable to artists, and upon his quitting it he secretly retired to the village of Ghent, where he found that repose, which he preferred to honours and to fortune. Far from remaining idle, he redoubled his activity, and multiplied his *chef d'œuvres* in a prodigious manner.

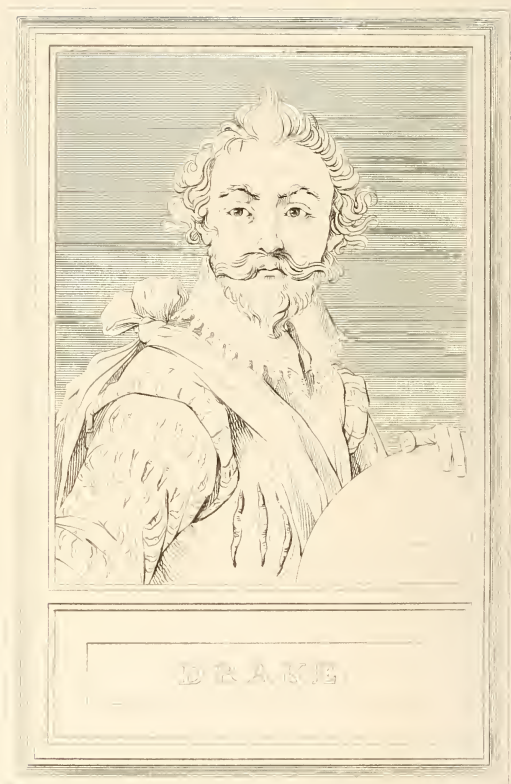
GASPAR DE CRAYER. [FLANDERS.

He principally painted religious subjects. Among his altar pieces, *St. Catherine raised to Heaven*—two compositions of *The Resurrection of our Saviour*—*The Virgin interceding for the Infirm*—and *The Centurion at the Feet of Jesus Christ*, are particularly distinguished.

Crayer generally placed but few figures in his pictures; but these he grouped with singular skill. He knew how to express with vigour and truth, all the passions of the human breast. There is a remarkable variety in his draperies, and an equal degree of simplicity in their folds; and as to his colouring, it is admirable. “Crayer,” says Fuseli, “had not the flights, the falls, and neglects of genius, so conspicuous in the works of Rubens; he steered a middle course, and preserved dignity by caution.” In portrait painting he so nearly approached Vandyck, that many of his pictures have been attributed to that master.

Crayer lived to a great age, yet his temperance and constant regularity preserved to him the full use of all his faculties. At the age of 86 he undertook a picture, which he did not live to finish; the outline of which exhibited the same force and freedom of pencil, which he possessed in his most vigorous time. He died in 1669.





*Painted by T. Rabel.*

*Engraved by George Galle.*

*As published by Vernon Head & George Headley, 1860*

## SIR FRANCIS DRAKE.

AMONG the great characters who have extended the fame of the British navy, by their victories, Sir Francis Drake maintains a distinguished place. Raised, solely by his merit, to the first rank in his profession, he was one of those who the most contributed to the glory of the reign of Elizabeth—that celebrated princess to whom England is indebted for its navy and its commerce.

This eminent commander was born at Tavistock, in Devonshire, in 1545; and, at an early age, was sent to sea, with his relation Sir John Hawkins, who directed him in his naval pursuits. In 1570, he went to the West Indies with two ships; and, in 1572, made another expedition, which proved very successful. He next served under the Earl of Essex, in Ireland, where he distinguished himself so much by his bravery, that Sir Christopher Hatton introduced him to Queen Elizabeth.

In 1577, Drake, who possessed the reputation of a most able seaman, obtained the command of a squadron of five ships, with which he made another voyage to the Spanish settlements in South America, and sailed as far as 48 degrees N. latitude, giving the name of New Albion to the country he discovered. He afterwards sailed to the East Indies, and, having doubled the Cape of Good Hope, returned to Plymouth—which voyage round the world took up nearly two years and ten months. It was upon his return from this enterprise that Queen Elizabeth, whom he had the honour to entertain on board



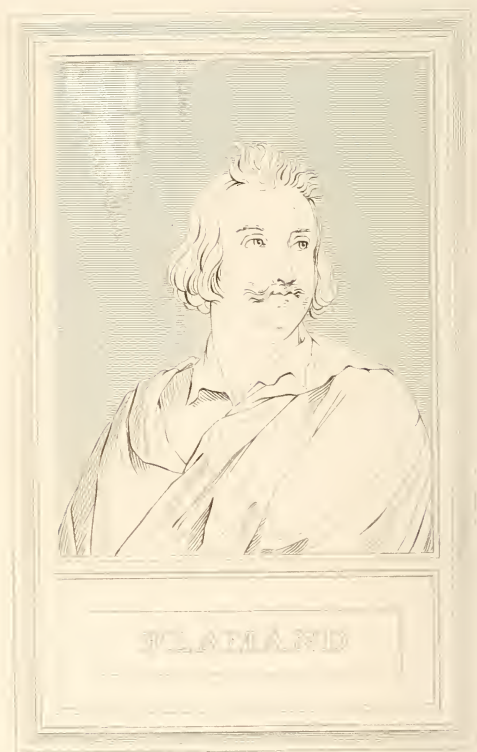
SIR FRANCIS DRAKE. [ENGLAND.

his vessel at Deptford, conferred upon him the dignity of knighthood.

In 1585 he sailed upon another expedition, in which he covered himself with glory, by the capture of several important places from the Spaniards, and returned laden with wealth. In 1587 he commanded a fleet of thirty sail, with which he attacked and destroyed a quantity of shipping in the port of Cadiz; and, the year following, he signalized himself, as vice admiral under Lord Howard, in the defeat of the *invincible* armada.

In 1595 Sir Francis Drake again put to sea, with a fleet of twenty-eight sail of the line, and distinguished himself by new conquests. Equally intrepid as a soldier, as skilful as a navigator, he carried, sword in hand, several cities on the Spanish main; and, in the year 1596 he terminated his glorious career, off Nombre de Dios. His sepulture was worthy of his brilliant exploits—the element which had been the theatre of his achievements, served him as a tomb.





Platon. P. 1. 1.

Platon. P. 1. 1.

Platon. P. 1. 1.

## FRANCOIS FLAMAND.

FRANÇOIS FLAMAND, whose family name was Duquesnoy, was born at Brussels, in 1594. His father was a sculptor. This young artist, therefore, met with no obstacle in the prosecution of an art for which, from his infancy, he had a decided taste. His first works were considered as *chef d'œuvres* in his own country. But he felt that they could be surpassed; and, in order to obtain models, he went to Rome, at the age of twenty-five. There he acquired an intimacy with Poussin, who assisted him with his advice; and became acquainted with Domenichino, whose works he particularly studied.

As this latter artist excelled in the manner of painting children, it is in figures of this kind that François obtained the greatest success. Compelled to labour for a subsistence, he undertook, for some time only, small performances. His basso relievos, in bronze and in marble, present the most fascinating scenes, in which children always perform the principal characters: their undecided features, their delicate contours, the *naïveté* of their actions, the variety of their pleasures, in different ages, he represented with uncommon elegance; and, among the most enchanting objects, shewed himself sublime. The celebrity of his productions has been increased by time; and his figures of children are no less studied than those that remain of antiquity.

His great works have not done him equal honour. Rome possesses a *Susanna* and a *St. Andrew*, which are

FRANCOIS FLAMAND. [FRANCE.

esteemed as finished pieces, having cost him much labour and care. Being one day reproached by a friend for retouching a statue that appeared perfect, he replied—"You may reasonably think it good, who have not seen the original; but I am dissatisfied with my work, because it by no means equals the model I have in idea."

The Cardinal de Richelieu, perceiving him the first sculptor of his age, was desirous of attaching him to the king of France; but, when François became disposed to listen to his solicitations, one of his brothers, envious of his talents, and inured to crimes, gave him slow poison. The unfortunate artist had no suspicion of the cause of his sufferings, and his physicians recommended him to breathe his native air. He set out on his journey home, when, at Leghorn, the effect of the poison stopped his progress; and he expired in that city, in the year 1644, at the age of fifty. Some years afterwards his murderer was brought to the scaffold, for another crime, when he declared himself guilty of the death of his brother. His virtues were such as to disarm envy, and his talents rendered him worthy of being placed by the side of Michael Angelo and of J. Gougeon.





Engraved by J. H. P. and

Engraved by J. H. P. and

Engraved by J. H. P. and



## GIRARDON.

FRANCIS GIRARDON was born at Troyes, in Champagne, in the year 1627. His father was a metal founder. He was at first placed with an attorney ; but, becoming soon disgusted with the profession of the law, he consulted only his taste, and abandoned himself entirely to sculpture. He would have remained for many years in obscurity, had he not had the good fortune to be noticed by the Chancellor Seguier, who offered him his protection, and sent him to Italy. It is, however, said, that Girardon undertook the journey by the express desire of the king : be that as it may, the view of the *chef d'œuvres* of antiquity, confirmed his taste ; and, upon his return to France, the connoisseurs admired in his works the union of dignity and nature, of elegance and correctness.

But the merit and the reputation of Girardon did not liberate him from the servitude in which Le Brun held all the artists belonging to the court. He appears to have been even more subservient to his wishes than many others. Upon the death of Le Brun, being appointed inspector-general of all works of sculpture, he was accused of having exerted an undue influence to depreciate the works of Puget, from a jealousy of his talents. It is rather to be supposed, that the latter was unwilling to follow the plans of a man whom he did not consider as his equal. Coysevox and Coustou, who behaved with less hauteur than Puget, were equally ill-disposed to acknowledge the superiority of Girardon—who was, nevertheless, their friend.

## GIRARDON.

[FRANCE.]

After having enjoyed considerable celebrity, and been successively professor, keeper, and chancellor of the Academy of Painting, Girardon died in 1715—the very day that Louis XIV. expired.

The four principal figures of the *Baths of Apollo* at Versailles, the *Rape of Proserpine*, the equestrian statue of *Louis the Great* in the place Vendome, and the Mausoleum of Cardinal de Richelieu, of which Le Brun, it is said, furnished the designs, are works upon which the reputation of Girardon is founded. These different pieces, which will be ever justly admired, have contributed greatly to the advancement of sculpture in France.





## JOUVENET.

GRANDEUR, energy of composition, an elegant manner of distributing his draperies, correctness of design, and freedom of pencil, are the principal qualities for which Jouvenet, as an artist, is distinguished. His merit was not acknowledged by foreigners, because he was a Frenchman; and his countrymen did not do justice to his talents, because he had not the good fortune to be a native of Italy or Flanders.

Jean Jouvenet was born in 1644, in the city of Rouen, of a family in which the taste for painting was hereditary—his grandfather having taught the first elements of the art to Poussin. Jouvenet, devoted to his profession, and studying nature as his guide, is indebted to his application for his facility in the practical part of his art. Le Brun, then extremely powerful, was pleased to favour the first productions of Jouvenet, and presented him, in person, to the Academy. He was admitted a member at the age of thirty-one. Ardent, indefatigable, and enthusiastic in his art, he encreased the number of his performances in a surprising manner; and kept alive, by his industry, the public favour. The pictures which he painted for the chapel at Versailles, obtained him the patronage of Louis XIV. who would have made him his first painter, had not the great reputation of several cotemporary artists proved an obstacle to the monarch's choice.

The Duke de Vendôme procured the king's permission for Jouvenet to go to Italy, that he might acquire, by the

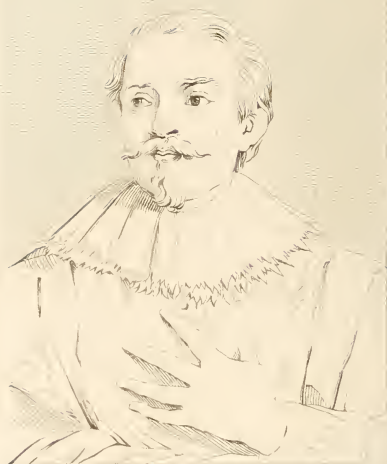
study of the greatest masters, the species of perfection in which he was deficient—that is to say, more correctness in his design, variety in his colouring, that luminous combination, that magic of *chiaro-scuro*, which are wanting in most of his works ; but this journey he was prevented undertaking by a fit of the gout.

Having lost the use of his right hand by a paralytic disorder, he thought himself wholly deprived of his pencil ; but this was restored to him by a fortunate circumstance. Being desirous, one day, to correct with his infirm hand a picture of young Ristout, his nephew, he spoiled the work. In a moment of desperation he tried to paint with his left hand, when, to his inexpressible joy, he found he could use it with a facility he little expected ; and produced in the end several new works, equally good with those he had formerly painted.

He died at Paris, in 1717, regretted by his relations and his friends, leaving behind him many proofs of the fertility of his genius.







J. JORDAENS.

Engraved by Vandock.

Printed by W. Woodcock.

London, Published by Vernon Hood & Sons, Printers, Old Bailey.

## JACOB JORDAENS.

THE city of Antwerp, which has produced so many eminent painters, is particularly honoured in having given birth to JACOB JORDAENS; he was born in the year 1594. He was a disciple of Adam Van-oort; but it was to Rubens he was indebted for the principal part of his knowledge in the art of painting. Jordaens had the talent to seize the grand style of this famous master, who was then placed by Fame in a rank above all his contemporaries. Sandrart has related in his *Lives of the most distinguished Painters*, that Rubens, jealous of the colouring of Jordaens, and apprehensive of being rivalled in a point wherein his own excellence consisted, employed him for a time to paint designs for tapestries for the king of Spain, by which it is said, Jordaens weakened his knowledge of colouring, and enfeebled his taste. The accusation advanced without any proof, and by a single author, has been repeated by De Piles and others, without due examination. Sandrart was himself a painter: and when it is considered, that many of those paintings, on which the reputation of Jordaens is founded, must have been subsequent to the time when Rubens employed him; and which are still admired for their beautiful, strong, and admirable colouring; this story must appear not only improbable, but an imputation unworthy of so amiable a character as Rubens always possessed.

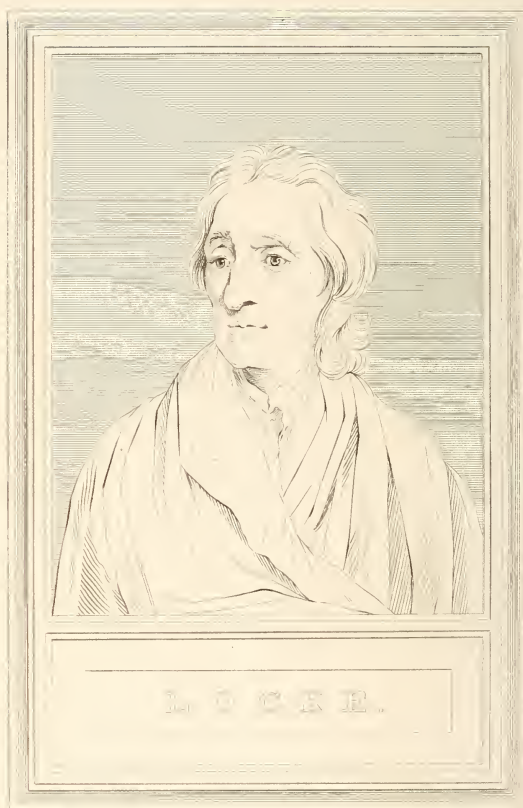
Jordaens was an industrious artist, and enriched France, Spain, Germany, Sweden, and Denmark, with his productions. The twelve pictures of the Passion,

which he painted for the king of Sweden, and that, of the height of forty feet, in which he represented, by ingenious allegories, the triumph of Frederic-Henry, prince of Nassau, established his reputation in the historical department : but his want of elegance and taste in design, and of dignity in his characters ; and, perhaps, his natural gaiety of mind, rendered him more adapted to depict familiar scenes. Of this the *Concert* and *Le Roi boit* furnish ample proof, which pictures are regarded by connoisseurs as his chef d'œuvres.

Jordaens had always expressed a strong desire to visit Rome, in order to refine his taste, and acquire the best manner of designing ; but he was prevented from carrying his design into execution, by an early marriage with the daughter of his master Van-oort. He had then no resource, but to study and copy the best pictures he could procure of the greatest Italian masters, which he did with indefatigable assiduity.

This artist painted with extraordinary freedom, ease, and expedition. There is brilliancy and harmony in his colouring, and a good understanding of the chiaro-scuro. He knew how to give his figures a good relief, though he is frequently incorrect in his outlines : but his pencil is always excellent, and for a free and spirited touch no painter can be accounted his superior. He died in 1678, at the age of 84.





Painted by M. Kneller.

Engraved by C. G. Smith.

## LOCKE.

IN the course of the eighteenth century, three men of genius, Francis Bacon in England, Descartes in France, and Leibnitz in Germany, undertook the reformation of philosophy. Bacon began, fixing as its basis the observation of nature and experience. Descartes, who followed his steps, was desirous of founding it upon meditation: he conceived that man should draw every thing from his own powers. Leibnitz, born forty years before the death of Descartes, took a middle path: he pretended that it was the union of facts with principles which should be sought after and adopted as a guide.

Descartes and Leibnitz were severally the leaders of a sect—they had a brilliant but fleeting career. In the life-time even of Descartes, the illusion of innate ideas was successfully attacked, and the chimera of whirlwinds acknowledged. The doctrine of the latter has nearly rested upon the same point where he left it. As to Bacon, he had philosophical disciples, but no sectarists—a proof, in some degree, of the mildness of his philosophy. His opinions were not agitated in schools; but, like certain productions of nature, developed themselves in a slow but gradual and progressive manner. We attribute to Bacon three celebrated scholars, Gassendi, Newton, and the subject of this memoir.

John Locke, the son of Mr. John Locke, of Pensford, in Somersetshire, was born at Wrington, near Bristol, on the 29th August, 1632. From Westminster school he



was sent, in 1651, to Christ Church, Oxford, of which he became a student, and took the degree of Bachelor of Arts in the year 1656. He was highly dissatisfied with the common course of studies then pursued in the University, nothing being taught there but the Aristotelian philosophy, embarrassed with obscure terms and useless questions; and had no less aversion to the prevailing disputes of the school. The first books which gave him a relish for the study of philosophy were the writings of Descartes, with whose perspicuity he was delighted, although he did not always approve of that philosopher's sentiments. He also applied himself to the study of physic, in which he acquired considerable knowledge. In 1664 he went to Germany, as secretary to Sir William Swann, envoy from the English Court to the Elector of Brandenburg; and, in less than a year, returned to England, where, among other studies, he cultivated that of natural philosophy.

During his residence at the University he formed an acquaintance with Lord Ashley, afterwards Earl of Shaftesbury, who became his patron, and urged him to apply to the study of politics. Mr. Locke followed this advice, and soon rendered himself serviceable to his lordship and to his party, who, having obtained the grant of Carolina, employed him in drawing up the constitution for the government of that province. In 1670 he began to form the plan of his "Essay on Human Understanding," which his employments and avocations prevented him from finishing. Lord Shaftesbury, being made lord chancellor in 1672, made Mr. Locke secretary of the presentations, which place he lost the year following, when his patron resigned the great seal. Soon after he was appointed secretary to the Commission of Trade; but

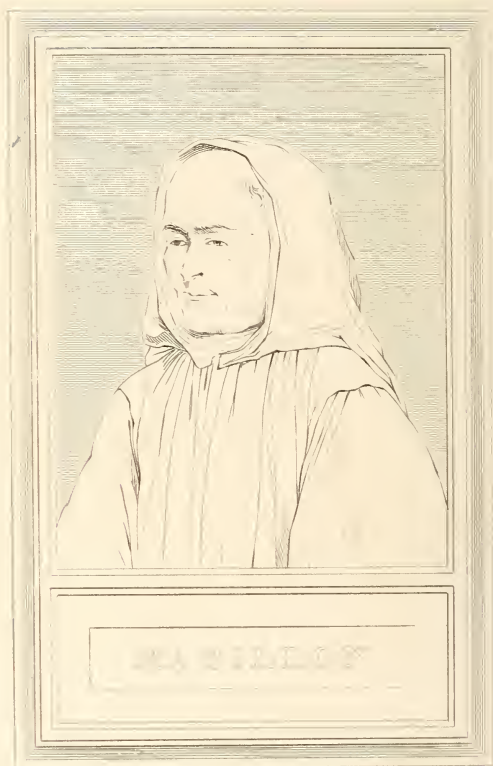


that commission was dissolved in December 1674; and Mr. Locke, being in an ill state of health, went to Montpellier, where he continued until 1679, when he was sent for by the Earl of Shaftesbury, who had been restored to favour, and made president of the council. In 1682 that nobleman, to avoid a prosecution for high treason, withdrew to Holland, and was accompanied by Mr. Locke. He had not been a year absent from England when he was falsely accused of having written certain tracts against the government, and deprived of his place of student at Christ Church. But it is the glory of science, of literature, and the arts, to be above the reach of kings. After the death of Charles II. some friends who loved and esteemed him, particularly Mr. Penn, who had known him at college, used their interest to procure his pardon, which would have been obtained, had not Locke, with that independency of spirit arising from a consciousness of his innocence, declared that he had no occasion for a pardon, since he had not been guilty of any crime. In May, 1685, Mr. Locke was demanded, with other persons, by the English envoy, of the States of Holland, on suspicion of his being concerned in Monmouth's rebellion, which occasioned him to keep himself private several months, during which time he was employed in preparing for the press his "Essay on Human Understanding." In 1688 he returned to England, and was made commissioner of appeals. About the same time an offer was made to send him abroad in a public character, which he declined on account of his ill state of health. In 1695 he was appointed one of the commissioners of trade and plantations, the duties of which he discharged with great ability till 1700, when he resigned it, not being able any longer to bear the air of London. Mr. Locke spent the latter years of his life at Oates, in Essex, the seat of Lady

Masham, devoting his time to study, particularly of the Holy Scriptures. In this retirement he wrote several of his works ; and died, with a full resignation to the will of the Deity, on the 20th October, 1704, in the seventy-third year of his age. " This life," said he, in the last letter he wrote to his friend, Mr. Anthony Collins, " is a scene of vanity, that soon passes away, and affords no solid satisfaction but in the consciousness of doing well, and in the hopes of another life. This is what I can say upon experience, and what you will find to be true when you come to make up the account." His remains were interred at the church of Oates, where a monument has been erected to his memory.

Mr. Locke possessed great knowledge of the world, and the business of it. Prudent, without being cunning, he gained the esteem of every person by his probity ; and was safe from the attacks of falsehood or of flattery. Averse from mean complaisance, his wisdom, his experience, his gentle and obliging manners, secured him the respect of his inferiors, the esteem of his equals, and the friendship and confidence of men of the highest rank. Without presuming to be a teacher, he instructed others by his own conduct. He was full of anecdote, and had a peculiar art, in conversation, to lead people to talk of what they understood best ; by which means he acquired an insight into most arts. His principal works, which will render his name immortal, are—An Essay on Human Understanding—Letters on Toleration—Treatise on Civil Government—and Thoughts concerning Education. These, with his Letters and Miscellaneous Pieces, have been printed together, in 3 vols. folio, and 9 vols. 8vo.





*Engraved by George Cooke from a Print.*

*London: Published by T. Agnew & Sons, Limited. 1891.*

## MABILLON.

JOHN MABILLON, born on the 23d of November, 1632, at Saint-Pierremont, in Champagne, devoted himself, at an early age, to a monastic life, in the congregation of St. Maur.

Among the numerous works which this celebrated character produced, that on *Diplomacy* is in the most general use. The facility with which he criticised the most ancient manuscripts, led him to establish certain principles, by which the surreptitious titles might be distinguished from the true. The matter, the form of the characters, the style, the manner of dating, and the seals, in fact, in use in different ages, are made subject, in this production, to the rules of criticism ; and, whatever may be the observations that have been added to those of Mabillon, his book has ever been considered an elementary work on this science. From this evidence of his talents, we may form some judgment how frequently this learned man was consulted on affairs of the utmost importance.

During his residence in Germany, he discovered, by elaborate research, various materials that were buried in libraries, illustrative of the history of France ; and undertook, from the same motive, by order of the king, a journey into Italy. In less than a year, he enriched the national library with more than three thousand scarce volumes, either printed or in MS. It is to this journey we are indebted for his collection, entitled *Musæum Italicum*.

The catalogue of his other writings is very considerable, turning principally upon questions connected with ecclesiastical erudition. Towards the end of his laborious career, it was not necessary for Mabillon to put his name at the head of his works. Though his learning and acquirements were immense, he was but little solicitous of the favours of the great; and could not be prevailed upon to accept a pension from M. de Colbert. He died at the Abbey St. Germain des Prés, in the year 1707.

Pope Clement XI. upon his decease wrote a letter to Ruinart, in which he expressed a desire to know whether the body of Mabillon had been honoured with a distinguished sepulture. All learned men, who may visit Paris, will not fail to enquire, said the Cardinal Coloredò, where you have placed him—*Ubi posuistis eum?*

His principal works are—The Acts of the Saints of the Order of Benedictines, in 9 vols. folio; *Analecta*, 4 vols. octavo; *De Re Diplomatica*, 2 vols. folio; and *Musæum Italicum*, 2 vols. quarto.







## MIERIS.

FRANCIS MIERIS was born at Leyden, in the year 1635; from his infancy he displayed a taste for painting. His father, not opposing his inclination, Mieris was placed in the school of Gerard Dow, where he soon distinguished himself, and adopted the style of that master. Like Gerard Dow, he made use of a concave mirror to see the objects that he was desirous of painting; and his manner of painting silks, velvet stuffs, or carpets, was so singular, that the different kinds and fabrick of any of them might be easily distinguished. He had an unusual sweetness of colouring, and a neat and wonderfully delicate touch. His smallest productions are replete with character and intelligence. He is allowed to be superior to his master, in many respects, being more delicate and extensive in his design, and more correct in his drawing; his colouring is more clear, his touch is more animated, and his pictures have more freshness and force.

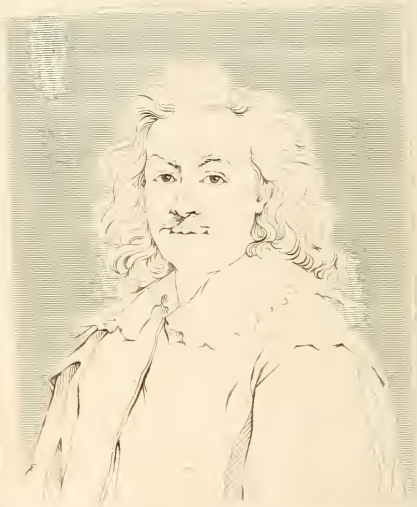
The merit of Mieris was soon generally known, and his pictures, notwithstanding their high price, were frequently contended for. His love for his native country, induced him to refuse the most advantageous offers made to him by persons of distinction, who were anxious to attach him to their service. He lived in a very expensive style; and although averse to the society of dissipated men, he had the misfortune to become the associate of Steen, a painter of considerable talents, who turned publican, and was accustomed to fill his cellars by the produce of

his pictures, when his stock of wine became low. Mieris was so delighted with his pleasing sallies, that he entered into all his drinking parties, and dissipated his fortune. Having contracted debts, and being thrown into prison, he refused to work for the benefit of his creditors, unless they would grant him his liberty, which, in the end, was submitted to. He then returned to the company of Steen, whom quitting one evening in a state of inebriety, he fell into a deep and noisome ditch, where he would have perished, had not his cries awakened a poor labourer and his wife, who drew him from his perilous situation, expressing, at the same time, the most tender concern for his misfortune. Mieris immediately left his deliverers, without making himself known, and the next day, he brought them a small picture, which he presented to them, giving them also the address of a rich amateur, to whom he desired them to apply. The connoisseur, recognizing immediately the work of Mieris, estimated it at 800 florins, which sum he very readily paid to the labourer, who was astonished at the painter's generosity. From that moment, Mieris amended his course of life, but did not long survive the happy change in his pursuits. He died at the age of 46, in the year 1681.

Mieris left behind him two sons, John and William: of the former, little is known, except the tradition, that he possessed talents, which made it probable he would have equalled his father's excellence; the latter imitated his manner, but did not approach to his perfection.

The pictures of Mieris are rarely to be seen, and as rarely to be sold; and when are, they fetch exorbitant prices, their intrinsic value being incontestably great.





MORILLO.

Engraved by H. Marshall.

Designed by J. Smith.

London, published by Wm. Hoar & Thos. Agnew, 1848.

## MURILLO.

THERE is in painting, properly speaking, no Spanish school, although Spain has produced a considerable number of celebrated painters, who maintain, at least, the second rank in their art. Among others we may cite Velasquez, Spagnoletto, Herrera, and BARTHOLOMEW STEPHEN MURILLO.

This artist was born at Pilas, near Seville, in 1613; he was instructed by his uncle, John del Castillo, an artist of some note, whose subjects were fairs and markets, in which style Murillo painted several pictures. At the age of twenty he quitted Andalusia, in order to study under Velasquez, at Madrid, who frequently retouched his designs. This journey is the only one which Murillo undertook, for it does not appear that he travelled into Italy. The pictures of Titian, Rubens, and Vandyck, which are in the royal collections, were the models upon which he formed his style of colouring. He was not negligent of drawing, but his studies after the antique were not sufficiently profitable. In Spain he designed and finished several grand altar pieces; but though his genius, taste, and abilities qualified him to execute subjects of history with considerable applause, his favourite subjects were beggar-boys, as large as life, in different actions and amusements, which he usually designed after nature, and gave them a strong and good expression. His compositions very soon attracted general attention. Antonio del Castillo, a painter of Cordova, greatly



struck with their beauty, exclaimed, *Il me faut mourir; je n'ai que trop vécu!* Despairing, in fact, of equalling Murillo, he sunk into a state of melancholy, of which he died.

The celebrity of Murillo introduced him at court, which but ill accorded with his modest and gentle demeanour. He retired to Seville, where the favours of the great were heaped upon him. The generosity of his disposition prevented him from amassing wealth; and it was solely owing to the marriage of a Spanish minister with one of his sisters, that he was blessed with riches.

Murillo married young; but the loss of an only son, in India, who promised to equal his fame, embittered his connubial felicity. At the age of 70, Murillo met with an accident, from which no ill would have proceeded, had not his extreme delicacy prevented him from disclosing its consequences to his physician. After suffering very acute pain, which he continually concealed, he died, much lamented, in 1685. This conduct may appear ridiculous, but it evinces the purity of the manners of Murillo.

This painter has been sometimes called the Spanish Vandyck: he has been more frequently compared to Paul Veronese, whose manner he often studied. Murillo had an exquisite pencil: his colouring is mellow, and produces a surprising effect, by the clearness of his tints, opposed skilfully by proper shadows: his carnations are excellent, and in all his paintings there is a striking character of truth and nature. In colouring he seems perfect, but not quite correct; if his choice had been better, and his taste and knowledge of the antique more extensive, his works might have been ranked with those of the most eminent professors of the art.







Engraved by J. Smith

Engraved by J. Smith

Engraved by J. Smith & Co. (Northampton) 1800

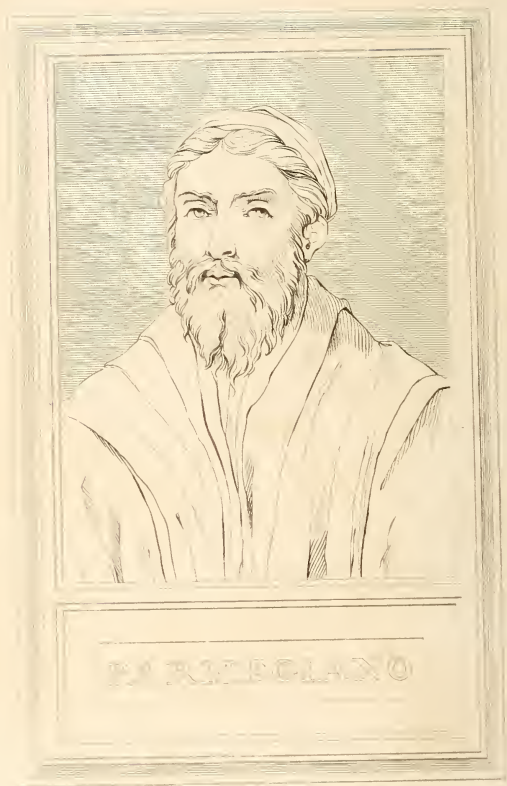
## NANTEUIL.

ROBERT NANTEUIL, painter and engraver, was born at Rheims, in the year 1630. His father, although little favoured by fortune, gave him an excellent education. Born with a passion for the fine arts, Nanteuil sacrificed to them all the moments he could withdraw from study. His progress was so rapid in his favourite pursuit, that he engraved the subject which ornamented his theme in philosophy. Having finished his humanities, he devoted himself entirely to the cultivation of the fine arts. His success in the country induced him to display his talents upon a larger theatre. He went to Paris, where he soon acquired, very deservedly, the most brilliant reputation; no less by his paintings, on copper, than by his engravings. After having painted and engraved the portraits of the first people in the state, Nanteuil was commissioned to take that of Louis XIV. which he executed of the natural size. This prince, enamoured of the arts, no less from an inherent taste than for the advancement of his own glory, desirous of recompensing the talents of the artist, gave him a pension, and created, in his favour, the place of designer and engraver of his cabinet. Nanteuil, who possessed as much dignity of mind as talent, availed himself of his influence to liberate the art from those trammels which a state of dependance but too often imposes upon genius. He obtained, in 1660, that celebrated decree, dated from St. Jean de Luz, which secured to engraving that freedom and those prerogatives which distinguish it from the mechanical arts.

Among the several productions of Nanteuil, the portraits of La Mothe-le-Vayer, of Louis XIV. Cardinal Mazarin, of Colbert, Loret, and Turenne, are the most eminent. This artist, endowed with an amiable disposition and an enlarged mind, wrote verses in a pleasing style, and was courted in all societies, for his manners and address. This led him into expences, and caused him to dissipate the fortune he had acquired by his talents. He died, in Paris, in the year 1678.

Nanteuil is confessedly the first engraver of portraits. His heads, of the natural size, seem, in a manner, to breathe. He had the art of rendering, with black and white, the very tones of the flesh, and the velvet appearance of skin. His style of engraving was simple, easy, and picturesque; the arrangement of his points, their happy mixture with the lines, express colour, and produce a soft and pleasing effect. The productions of this master amount nearly to 250 portraits, many of which are of large dimension. It is difficult to conceive, dying, as he did, at the age of 48, how he was enabled to produce so many chef-d'ouvres.





Disegnato da G. B. Piranesi

Inciso da G. B. Piranesi

Engraving of St. Ambrogio, from the *Enchiridion* of the Vatican Museums, 1868

## IL PARMEGIANO.

IL PARMEGIANO was born a painter; his profession was never for a moment doubted, and, even at sixteen, his works were as much considered, as those of the greatest masters. The Mazzuoli, his uncle, assiduously cultivated this precious talent; and a review of the master-pieces of Raphael, brought it to such perfection, that it was said he had inherited the genius of that prince of painting. This eulogy was undoubtedly exaggerated. Parmegiano is conspicuous only for softness and elegance, and an affectation of style may be easily discovered. His attitudes are happy, his heads are charming, and his draperies finished with the utmost delicacy; his touch is full of softness, his colouring bland and attractive. His design indeed has all the defects of the manner which he formed for himself. Sir Joshua Reynolds has observed, that Parmegiano supposed that grace, which is often blended with incorrectness, was its necessary consequence. Upon this unfounded principle, he bestowed upon his figures, ideal forms, equally distant from real beauty and gracefulness of design. An examination of the works of Parmegiano, will convince us, that he did not attain that rank in painting, in which his happy genius would have placed him, merely from having too much neglected the study of nature.

Pope Clement VII. employed him frequently, and he received many compliments from Charles V. whose portrait he executed from memory. He resided alternately



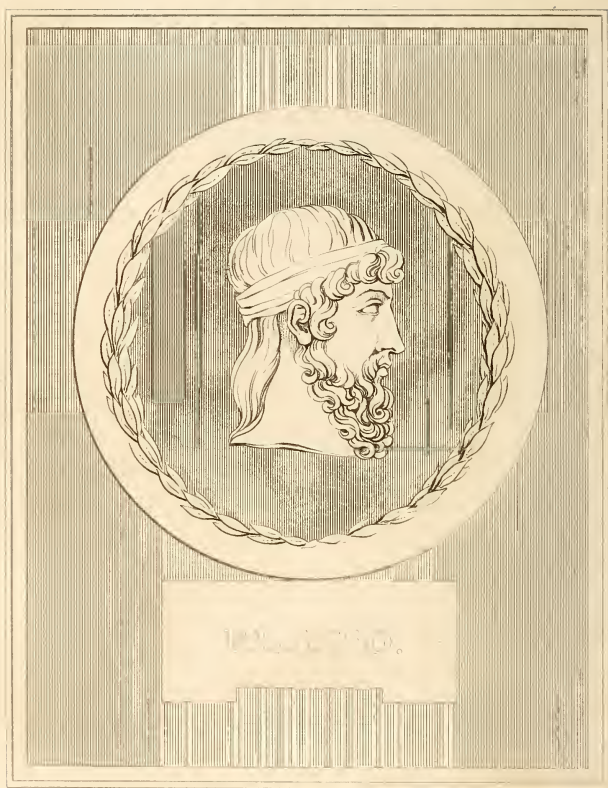
at Parma, Bologna, and at Rome; and every where attracted admirers. When Rome was sacked by the Germans, under the Constable de Bourbon, he was quietly working in his apartment, and some soldiers, who had entered in the hope of pillage, were so struck with his tranquillity of mind, that they only desired him to give them a few designs, and to draw the portrait of their Commander, who had just been slain; another band of soldiers, however, proved more mercenary, and Parmegiano was compelled to purchase his ransom at a high price.

He was fond of engraving, and the Italians consider him the inventor of engraving in mezzotinto. He had also a taste for music; but what is more extraordinary, his predominant passion was the study of alchymy. This absurd, and often fatal study, reduced him at length to indigence, which was succeeded by a deep and incurable melancholy, under which he expired, at the early age of 36.

His name was Francis Mazzuoli: to the city of Parma, where he was born in 1504, he was indebted for the surname which has become so celebrated.

The drawings of this master are extremely scarce.





engraved by George Cooke.

Printed by W. B. Whittaker, at the University Press, Cambridge.

## PLATO.

PLATO, who, from the sublimity of his doctrines, has been surnamed the *Divine*, belonged to one of the most illustrious families of Athens, where he was born about 429 years B. C. He was a descendant of Codrus by his father, and of Solon, by his mother's side; but, as if such an origin had not been sufficiently illustrious, the flattery of his countrymen has described him as the son of Apollo—and invented the fable, that a swarm of bees lighted on his cradle, and deposited their honey upon his lips—as a presage of his future eloquence. He at first received the name of Aristocles: but in his maturer years he was called Plato, from the broadness of his chest, and the height of his shoulders. In his youth, painting, music, and the various exercises of the Gymnasium, appeared to occupy every moment of his time. As he was naturally of a strong imagination, he composed some dithyrambics, and even an epic poem; which, however, upon comparing it with Homer, he destroyed. For this sacrifice, which his modesty enforced, he sought some alleviation in the study of the drama; but at length, becoming acquainted with Socrates, he devoted himself altogether to philosophy. He had then attained his twentieth year.

Plato was, during eight years, the assiduous disciple of Socrates; but, as he was guided more by opinions, than by the desire of knowledge, he did not confine himself to the lessons of his great master. From his

first outset in philosophy, he attached himself to what was then called *Syncretism*, a species of philosophical reasoning, which, by endeavouring to conciliate and adopt the most opposite opinions, seldom failed to confound or misrepresent all.—Plato also bore arms for his country, and served three campaigns. He had formed a determination to attach himself to public affairs; but the misfortunes which Athens experienced during the last years of the Peloponnesian war, the frequent revolutions which seemed productive only of new tyrants, and above all, the death of Socrates, diverted him from this purpose. During the trial of Socrates, he never for a moment deserted him: he solicited the judges, he undertook his apology, and offered the whole of his fortune, as the price of his friend's liberty. After the death of his master, Plato escaped to Megara, with many other disciples of Socrates; but his thirst for knowledge and information, induced him to visit every country in which he could trace the progress of the human mind. His first journey was into Magna Græcia, where he conversed with the Pythagorean sectaries; from thence to Cyrene, where he studied geometry under Theodorus. He then travelled into Egypt; but the war which then raged, denying him all access to Persia or India, he returned to Italy, where the followers of Pythagoras received him with greater confidence than before. He purchased their books, and from them, undoubtedly, derived many of his opinions. When the prejudice against the School of Socrates had subsided at Athens, Plato appeared there as a teacher of philosophy. Beyond the walls of Athens was a Gymnasium, called Academia, from Academus, the name of its owner. It was planted with trees, and decorated with altars consecrated to Love, the Muses, and Minerva; and monuments,



erected to the memory of illustrious Athenians. It was here, amid the statues of the gods and the manes of his great countrymen, that Plato established his school, in a house which he had inherited from his ancestors; and hence, those who attended his lectures and embraced his doctrines, were denominated *Academicians*.

His lectures were suspended during three journeys which he undertook into Sicily. When he first went in order to visit Mount *Ætna*, in his fortieth year, he was presented to *Dyonisius* the elder, by *Dion*, his disciple and admirer. Here the candour and noble frankness of his character, exposed him to considerable danger. He boldly asserted in the presence of the tyrant, that nothing in nature could be more base, and at the same time, more miserable, than an unjust prince. "You talk like an old man in his dotage," said *Dyonisius*. "And you, like a tyrant," answered *Plato*. The king basely revenged himself by surrendering him into the power of the ambassador of *Sparta*, who caused him to be sold as a slave in the island of *Ægina*. As a native of *Athens*, he was exposed to the danger of immediate death; but his character, as a philosopher, saved him from destruction. This fact, if true, is remarkable.—When he was released, and restored to his country and school, he received a letter from the tyrant, in which he attempted to justify his conduct, and requesting that he would spare him in his writings and conversations; but he coolly answered, 'that he had not leisure to think either of *Dyonisius*, or his baseness.' His philosophy enabled him effectually to forget the unworthy treatment he had received; and some time after, seduced by the pressing and plausible invitation of the younger *Dyonisius*, the son and successor of the former tyrant, he ventured again to *Syracuse*.

He thought, perhaps, like Aristippus, that the proper station of a philosopher was to be near the persons of the great, as the physician to his patient;—but he was deceived. The young prince was partial to that species of speculative philosophy which exercises the mind only, and was little disposed to listen to the wisdom which regulates and reforms the passions. He was desirous to possess Plato, as an additional ornament to his court, and that he might enjoy the conversation of a man equally wise and eloquent; but the rigid censor of his actions displeased him, and the purity of Plato's conduct, was a tacit reproach to his own. He ultimately displayed the caprice of a tyrant; no longer evinced that condescending familiarity with which he had at first received him, and would have used as a slave, the man whom he had invited, as his friend and adviser. Plato therefore withdrew from Syracuse. A motive highly honourable to his character, induced him to return thither. The tyrant had banished Dion from his court; but desirous of again possessing the philosopher, he promised on that condition only, to recall and pardon the exile. Plato, influenced by the dictates of friendship, determined once more, though in his seventieth year, to encounter the presence of the despot. But Dion gained nothing by the self-devotion of his friend; and Plato himself narrowly escaped with his liberty and life. Restored at length to the enjoyment of his home and his disciples, he died in the year 348, B. C. at the age of 81, in the house in which he was born.

The writings of Plato, with the exception of twelve letters, which are preserved to us, are in the form of dialogues. From the principal circumstances of his life we may collect that his philosophy was chiefly derived



from Heraclitus, Parmenides, Theodorus, and, above all, Socrates, and Pythagoras. He enjoys the credit of being its author, by his method of combining the principles of these different schools, and embellishing them with the beauties of a style, peculiarly his own. When Socrates perused his first dialogues, he exclaimed, "How many falsehoods has this young man written under my name!"

It was still worse, when Plato adopted the doctrines of the Pythagorean sect. In order to retain his character, as a disciple of Socrates, he contrived to make him speak the language of Pythagoras. The wisest among the Greeks considered the opinions of philosophers in general, as only the chimera of men, desirous of being considered wiser than others. Socrates had said, "There is a God. I believe in the immortality of the soul, but know no farther; and it were better to confine ourselves to this knowledge, and to study the different analogies which subsist between us and other objects of the creation, than to lose ourselves in conjectures, as to why, and how, they, and we exist." Upon this wise and moderate principle, many important discoveries might, even then, have been made. But the genius of Plato disdained a doctrine which could thus have been experimentally proved: his daring eloquence demanded a more extensive career, in which it might display itself to advantage. The existence of a supreme Being, the nature of the soul, and the formation of the universe; these were the subjects which signaled his controversial powers, and which he pretended to explain. Firmly attached to his system of cosmogony, he considered the laws of the physical world, the operations of the human intellect, the first principles of every moral and political rule, as its necessary consequence. Thus the philosophy of Plato, considered as a whole, is only, strictly speaking, a romance; but it is the work

of a man of genius, of a virtuous and elevated mind, duly apprised of the existence of a first cause, and desirous of catching a spark of his immortal creator. He is sometimes sublime; but he too often indulges in frivolous hypothesis, in ridiculous sophistry, or in a series of arguments, unintelligible or absurd. It was singular, indeed, that a philosopher like him, who inscribed on the door of his school "Let no one enter who is ignorant of geometry," who himself made some discoveries in that science; whose first disciples invented the conical section; from whose academy were produced the best geometicians and astronomers of Greece; that he should have consigned so many reveries in writings, which in general display so much eloquence, wit, good sense, and propriety. It has been said, that he followed the common practice of the philosophers, of revealing only so much of their opinions as they conceived to be within the comprehension of the vulgar. Unfortunately, however, for the fame of Plato, it was precisely his most erroneous tenets which were received with the greatest avidity, and have had the greatest number of admirers. But to whatever censure his philosophy may be justly exposed, we cannot sufficiently applaud that seducing eloquence, which Quintilian has called *Homerical*, and that beauty of style which appeared so admirable to Cicero, and made him declare, that, if Jupiter himself had been willing to adopt the language of mankind, he would have spoken as Plato wrote.





PALEOLOGUS

*Emperor of the East, 1261-1281*

*Engraving by J. G. Schreyer, 1840*

## PELAGIUS.

DON PELAYO, or Pelagius, son of Fivila, and nephew of Chindasvento, was destined, by Divine Providence, to be the restorer of the Spanish monarchy. Although born in a corrupt age, and educated in a licentious court, he had the happiness to preserve himself from its contagion, and the good fortune not to be comprehended in its punishment. He displayed uncommon valour at the battle of Xeres; and afterwards evinced his zeal for the cause of religion and of his country. Perceiving Spain likely to be overrun by the victorious Saracens, he assembled the few brave men that remained, and fled with them to the mountains of the Asturias, where they resolved to defend themselves to the last extremity.

The Moors having nearly penetrated to their inaccessible retreat, this young prince forming a considerable army of the nobles who had accompanied him, and the natives of Galicia, Biscay, and the Asturias; and inspiring courage in the bosoms of the irresolute, by his actions and harangues, determined to march against the enemies of their country. His warlike bands, immediately occupied the passes and the mountains; and, animated by their heroic chief, formed the glorious resolution of perishing on the spot rather than, by a disgraceful flight, to abandon all they held dear and were taught to venerate, to the arbitrary power of their oppressors. The Moors perceiving the hostile intentions of the Goths, attacked them on all sides with their accustomed impetuosity, but were defeated in every quarter with considerable loss. They returned repeatedly to

the charge ; but were, in every encounter, repulsed. At length despairing of being able to force their posts, no less fortified by nature than valiantly defended, they offered to Pelagius a suspension of arms, upon his granting them annually a moderate tribute.

This being acceded to by Pelagius, on account of the scarcity of his provisions, he availed himself of the truce, in order to fortify himself still further, and to discipline his army ; when the Infidels, finding his troops daily increase, and that the people from the Pyrenees to Galicia had declared in his favour, resolved to attack him by surprize. The Moors, contrary to their expectation, found their opponents so prepared to receive them, that they were completely routed, leaving behind them 20,000 men killed on the field of battle, and sustaining other severe losses in the defiles and the mountains. In reward of his successes and magnanimity, Pelagius was elected king of Leon and the Asturias ; and died full of glory in the year 737.

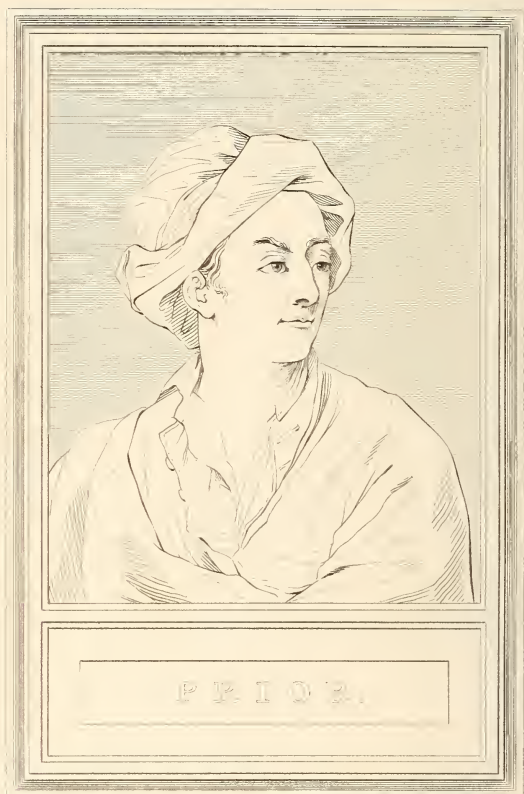
Some historians have surnamed him the *Saint*, without assigning a reason for this title. As the defender of his country, altars would have been erected to his memory among the Greeks. It is not, however, paradoxical to pretend, that the Spaniards are indebted to the Moors for the most brilliant part of their glory. The efforts they made in the fifteenth and sixteenth centuries to expel them from the kingdom, and liberate themselves from a foreign yoke, gave birth to their greatest captains and most illustrious heroes.

Pelagius was nearly related to the unfortunate Roderigo, who lost his crown and his life through the revenge of Count Julian, whose daughter he dishonoured.









*Painted by H<sup>d</sup> Rigaud.*

*Engraved by George Cooke*

*London, Published by Vernon Hood & Sharpe, Printers, Aug. 11. 1808.*

## MATTHEW PRIOR.

MATTHEW PRIOR, a celebrated English poet, was born in London, on the 21st July, in the year 1664. On losing his father, when young, the care of him devolved to his uncle, a vintner, near Charing Cross, who sent him to Westminster school; but afterwards took him home, with a view of bringing him up to his own business. He, however, pursued his classical studies as occasion permitted, which proved the means of his advancement. Burnet relates, that happening to explain a disputed passage in Horace to some company at his uncle's house, the Earl of Dorset, one of the party, became his patron, and sent him to St. John's College, Cambridge, of which he was chosen fellow. In 1687 he wrote, in conjunction with Mr. Charles Montague, "The Hind and the Panther," transversed to the "*City Mouse and Country Mouse*," by way of ridiculing a piece of Dryden's. In 1690 he was appointed English secretary in the Congress at the Hague, and gave so much satisfaction, that King William made him gentleman of the bed-chamber. In 1697 he was secretary at the treaty of Ryswick; and the following year had the same office at the Court of France, when he is said to have been considered with great distinction. He had not been long in that country when, going to see the curiosities at Versailles, the officer in attendance shewed him the fine paintings of Le Brun, of the victories of Louis XIV., asking, at the same time, whether King William's actions were also to be seen in his palace? "No, Sir," answered Prior, "the monuments of my

master's actions are to be seen every where but in his own house."

Upon his return to England, Prior, who only regarded poetry as an amusement, composed verses on amatory and political subjects. When the battle of Blenheim called forth all the verse-men, Prior, among the rest, took care to shew his delight in the increasing honour of his country, by an epistle to Boileau. The battle of Ramillies soon afterwards excited him to another effort of poetry; for, in the reigns of William and Anne, no prosperous event passed undignified by the muse. At length, the nation grew weary of the war, and the queen of her ministers; and, on the Tories coming into power, Prior, in July, 1711, was privately sent to Paris with propositions of peace. He was remembered at the French court, and returned, in a short time, with the Abbé Gaultier and M. Mesnager, a minister from France, invested with full powers.

The conferences began, at Utrecht, in 1711; but the peace advanced so slowly, that speedier methods were found necessary, and Bolingbroke, accompanied by Prior, was sent to Paris to adjust differences, who, after his Lordship's departure, had all the appointments and authority of an ambassador, though no public character. Soon after the Duke of Shrewsbury went on a formal embassy to Paris. The intention was to have joined Prior in the commission; but that nobleman refused to be associated with a man so meanly born. On the return of the Duke to England, Prior assumed the style and dignity of an ambassador. Prior's public dignity and splendour were of short duration. On the 1st of August,

1714, ensued the downfall of the tories and the degradation of Prior : he was recalled, and upon his return was arrested by an order of government, put under the custody of a messenger, and confined to his own house. He continued thus confined for some time ; and Mr. Walpole, in 1715, moved for an impeachment against him. Two years afterwards an act of grace was passed ; and, though at first excepted, he was soon after discharged. He had now his liberty, but nothing else. The profits of his employment he had always spent ; and, at the age of fifty was, with all his abilities, in danger of penury, having no solid revenue but from the fellowship of his college. In his exaltation he was censured for retaining it, when he used to say, " He could live upon it at last." Being, however, known and esteemed, he was encouraged to publish a complete edition of his poems, by subscription, which proved singularly successful. The collection amounted to 4000*l.* to which Lord Harley, the son of the Earl of Oxford, to whom Prior had invariably adhered, added an equal sum, for the purchase of Down Hall, which Prior was to enjoy during his life, and Harley after his decease.

After living some time, in a state of contemplative tranquillity, his health gradually declined ; and he died at Wimpole, a seat of the Earl of Oxford, on the 18th September, 1721. His remains were interred in Westminster, and a monument, for which, as the " last piece of human vanity," he left 500*l.* erected to his memory.

" Of Prior," says Johnson, " eminent as he was both by his abilities and his station, very few materials have been left by his cotemporaries. He lived at a time when the rage of party detected all which it was any man's in-

terest to hide; and, as little is heard of Prior, it is certain that not much was known. He was not afraid of provoking censure; for, when he forsook the whigs, under whose influence he first entered the world, he became a tory, so ardent and determinate, that he did not willingly consort with men of different opinions; and seems to have adhered, not only by concurrence of political designs, but by peculiar affection, to the Earl of Oxford and his family.

“If his poetry be generally considered, his praise will be that of correctness and industry, rather than of compass of comprehension or activity of fancy. He never made any effort of invention: his greater pieces are only tissues of common thoughts; and his smaller, which consist of light images or single conceits, are not always his own. What he has valuable he owes to his diligence and judgment. His diligence has placed him amongst the most correct of the English poets; and he was one of the first that resolutely endeavoured at correctness. He has no careless lines or entangled sentiments—his words are nicely selected, and his thoughts fully expanded. His numbers, however, are such as mere diligence may attain: they seldom offend the ear, and seldom sooth it; they commonly want airiness, lightness, and facility—what is smooth is not soft. His verses always tell, but seldom flow. He has many vigorous but few happy lines; he has every thing by purchase, and nothing by gift. He had no nightly visitations of the muse—no infusions of sentiment, or felicities of fancy.”







Painted by A. P. 1811.

Engraved by J. P. 1811.

Printed by J. P. 1811.



## POPE.

ALEXANDER POPE was born in London, May 22, 1688, of very respectable parents. His father was engaged in trade, and amassed considerable wealth. He was taught to read by an aunt, and learned to write by imitating printed books. At the age of eight years he was placed under Taverner, a Romish priest, who, by a method rarely practised, taught him together the rudiments of the Latin and Greek languages. He imbibed his first taste for poetry by the perusal of Ogilby's Homer and Sandy's Ovid. Of Sandy's he afterwards declared, that English poetry owed much of its beauty to his translations. From the care of Taverner he removed to a school at Twyford, and again to another school about Hyde Park Corner, from which he used sometimes to stroll to the play-house. He was so much delighted with theatrical compositions, that he formed a kind of play, from "Ogilby's Iliad," which he persuaded his school-fellows to act, his master's gardener performing the part of Ajax.

At twelve years of age he retired with his parents to Binfield, near Windsor Forest, where his father had purchased a small estate. Here he wrote his Ode on Solitude, which appears the first effort of his poetic powers. In the perusal of the English poets he soon distinguished the versification of Dryden, which he considered as the model to be studied. At the age of fourteen he made a version of the Thebiad of Statius, which he afterwards published. At sixteen he wrote his *Pastorals*. It is from

this period, as an author, that the life of Pope may be properly computed. These poems procured him the patronage of Mr. Walsh, by whose counsel he regulated his studies. Walsh advised him to correctness, which the English poets had hitherto neglected. This was left to him as a basis of fame. In 1709 he wrote his *Essay on Criticism*, a work which displays such extent of comprehension, acquaintance with mankind, and knowledge both of ancient and modern learning, as are not often attained by the maturest age and longest experience. His genius shone with still greater lustre in his *Rape of the Lock*—the most airy, the most ingenious and delightful of all his compositions. This poem was occasioned by a frolic of gallantry, in which Lord Petre cut off a lock of Mrs. Arabella Fermor's hair. At its first appearance, it was termed by Addison "merum sal." Pope, however, saw that it was capable of improvement, and enriched it with machinery from the Rosicrusians. He could produce nothing afterwards of such unexampled excellence. About this time he published the *Temple of Fame*. Of the epistle from *Eloisa to Abelard*, one of the most happy productions of human wit, we know not the date.

In 1713 he published "*Windsor Forest*," which he dedicated to Lord Lansdowne; the conclusion of which, it is said, gave great pain to Addison, both as a poet and a politician.

The next year produced a bolder attempt, by which profit was sought as well as praise. The poems which he had hitherto written, however they might have diffused his name, had made very little addition to his fortune. The allowance which his father made him, though, proportioned to what he had, it might be liberal, but it could

not be large. His religion hindered him from the occupation of any civil employment; and he complained that he wanted money ever to buy books. He resolved to try how far the favour of the public extended, by soliciting a subscription to a version of the "*Iliad*," with copious notes. There was reason to think that Pope's attempt would be successful. He was in the full bloom of reputation, and was personally known to almost all whom dignity of employment or splendour of reputation had made eminent. He conversed indifferently with both parties, and never disturbed the public with his political opinions; and it might be naturally expected, as each faction then boasted its literary zeal, that the great men, who on other occasions practised all the violence of opposition, would emulate each other in their encouragement of a poet, who delighted all, and by whom none had been offended. With those hopes he offered an English "*Iliad*," to subscribers in six volumes in quarto, a sum, according to the value of money at that time, by no means inconsiderable, and greater than I believe to have been ever asked before. His proposals for this undertaking were very favourably received; and the patrons of literature were busy to recommend it, and promote his interest. Lord Oxford, indeed, lamented that such a genius should be wasted upon a work not original; but proposed no means by which he might live without it. Addison recommended caution and moderation; and advised him not to be content with the praise of half the nation, when he might be universally favoured.

The greatness of the design, the popularity of the author, and the attention of the literary world, raised such expectations of the future sale, that the booksellers made their offers with great eagerness; but the highest bidder

was Bernard Lintot, who became proprietor, on condition of supplying, at his own expense, all the copies which were to be delivered to the subscribers, and paying 200*l.* for every volume. The encouragement given to this translation, though report seems to have over-rated it, was unparalleled. The subscribers were 575; the copies, for which subscriptions were given, were 654; and only 660 were printed. For these copies Pope had nothing to pay; he therefore received, including the 200*l.* a volume, upwards of 5320*l.* without deduction, as the books were supplied by Lintot.

By the success of this subscription Pope was relieved from those pecuniary distresses with which, notwithstanding his popularity, he had hitherto struggled. Lord Oxford had often lamented his disqualification for public employment, but never proposed a pension. Craggs, it is true, made an offer of one to be enjoyed secretly; but this was not accepted by Pope, who disdained to beg what he did not want. With the production of this subscription he secured his future life from want, by considerable annuities. Being now enabled to live more by choice, he persuaded his father to sell the estate at Binfield, and purchased a house at Twickenham, to which his residence afterwards procured so much celebration, and removed thither with his father and mother. Here he planted the vines and the quincunx which his verses mention; and, making a subterraneous passage to a garden on the other side of the road, which he adorned with fossile bodies, he dignified with the name of Grotto, a place of silence and retreat, from which he pretended that cares and passions could be excluded.

In 1721 he published an edition of Shakespeare, which



added little to his fame; and, soon after, resolving not to let the kindness of the public cool, he printed proposals for a translation of the "*Odyssey*," in which he was assisted by Fenton and Broome. The first copy of Pope's books, with those of Fenton, are to be seen in the Museum. In 1727 he joined with Swift, who was then in England, to publish three volumes of *Miscellanies*, which were very favourably received. In 1728 he gave proofs of his satirical powers, by publishing the *Dunciad*, one of his greatest and most elaborate performances. At the head of the dunces he placed Theobald, whose only crime was supposed to be that of reviving Shakespeare more happily than himself. This satire had the effect which he intended, by blasting the characters which it touched. In 1732 he lost his mother. The filial piety of Pope was in the highest degree exemplary. His parents had the happiness of living till he was at the summit of poetical reputation—at ease in his fortune, and without a rival in his fame. "Life," says Johnson, "has, among its soothing and quiet comforts, few things better to give than such a son."

By the advice of Bolingbroke, he turned his attention to a moral and philosophical subject; and, in 1739, produced his "*Essay on Man*," an ethical poem, addressed to that statesman. Of this work it is needless to speak; for, whatever may be conceived of its leading principle, it possesses refined thoughts and substantial beauties. The year following he wrote his "*Characters of Men*," written with close attention to the operations of the mind and modifications of life: to which succeeded the "*Characters of Women*." He next set about writing *Satires*, in which he attacked, with great fury, the vices and follies of the great. After these he planned a work, which he

considered as subsequent to his *Essay on Man* ; but this work, being now afflicted with an asthma, and finding the powers of life gradually declining, he had not courage to undertake. He had also thoughts of composing an epic poem, which, from the gradual declension of his vital powers, he likewise laid aside. He at length became afflicted with other disorders, which his physicians could not relieve. In May, 1744, his death was approaching ; and, on the thirtieth day of the same month, he died, so placidly, that his attendants did not discern the exact time of his expiration. He was buried at Twickenham, near his father and mother, where a monument has been erected to him, by his commentator, the bishop of Gloucester.

“ Of his intellectual character,” says Johnson, “ the constituent and fundamental principle was good sense, a prompt and instructive perception of consonance and propriety. He saw immediately, of his own conception, what was to be chosen and what to be rejected ; and, in the works of others, what was to be shunned and what was to be copied. Pope had likewise genius ; a mind active, ambitious, and adventurous, always investigating, always aspiring ; in its ardent searches still longing to go forward ; in its highest flights still wishing to be higher ; always imagining something greater than it knows, always endeavouring more than it can do. To assist these powers, he had great strength and exactness of memory. He considered poetry as the business of his life ; and, however he might seem to lament his occupation, he followed it constantly—to make verses was his first labour, and to mend them his last. Pope was one of these few men whose labour is their pleasure. He was never elevated to negligence, nor

wearied to impatience; he never passed a fault unminded by indifference, nor quitted it in despair; he laboured first to gain reputation, and afterwards to keep it.

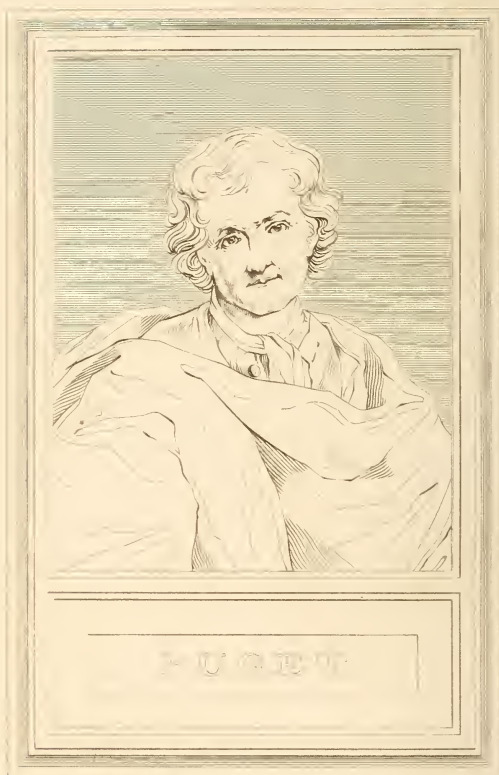
“The person of Mr. Pope is well known not to have been formed by the nicest model. He has, in his account of the “Little Club,” compared himself to a spider; and, by another, is described as protuberant behind and before. He is said to have been beautiful in his infancy; but he was originally of a constitution feeble and weak. His stature was so low, that, to bring him with a level with common tables, it was necessary to raise his seat; but his face was not displeasing, and his eyes were animated and vivid. By natural deformity, or accidental distortion, his functions were so much disordered, that his life was a long disease. His most frequent assailant was the headache, which he used to relieve by inhaling the steam of coffee, which he frequently required. His hair had fallen almost away; and he used to dine sometimes with Lord Oxford, privately, in a velvet cap. His dress of ceremony was black, with a tye wig, and little sword.

“Of his domestic character, frugality was a part eminently remarkable. Having determined not to be dependant, he determined not to be in want; and, therefore, wisely and magnanimously rejected all temptations to expence unsuitable to his fortune. This general care must be universally approved; but it sometimes appeared as petty artifices of parsimony, such as the practice of writing his compositions on the back of letters, as may be seen in the remaining copy of the “Iliad,” or in a niggardly reception of his friends, and scantiness of entertainment. He sometimes, however, made a splendid dinner; and is said to have wanted no part of the skill or



elegance which such performances require. That this magnificence should be often displayed, that prudence with which he conducted his affairs would not permit; for his income, casual and certain, amounted only to 800*l.* a-year, of which he declares himself able to assign one hundred to charity. Of this fortune, which, as it arose from public approbation, was very honourably obtained, his imagination seems to have been full: it would be hard to find a man so well entitled to notice by his wit, that was delighted so much in talking of his money. In his Letters and in his Poems, his garden and his grotto, his quincunx and his vines, are some hints of his opulence. The great topic of his ridicule is poverty—the crime with which he reproaches his antagonists are their debts—their habitation in the mint, and their want of a dinner. He seems to be of opinion, not very uncommon in the world, that to want money is to want every thing.”





*Portrait of the artist.*

*Portrait of the artist.*

*Portrait of the artist.*

## PUGET.

PETER PUGET, who has been justly surnamed the M. Angelo of France, was, like that wonderful artist, equally distinguished as an able painter, a great architect, and a celebrated sculptor. He was born at Marseilles, in 1622, with all that impetuosity of character, which generally accompanies genius. His father, like himself, an architect and sculptor, gave him the first rudiments of drawing. He was then placed with a ship-builder, who was accustomed to execute himself the rude and unformed decorations that graced the several galleys which he built. Puget, as might be expected, soon surpassed his master, and had the general conduct of his business; but, perceiving in himself the first indications of a far superior talent, he set out for Italy. He was detained some time at Florence, by the hope of procuring some lucrative occupation, which was rendered highly necessary by the scantiness of his income; and at length extorted admiration from the proud statuaries of that city, who had at first regarded him with contempt. Before he had attained his twentieth year, he had already become celebrated in the country of M. Angelo.

He left Florence in order to proceed to Rome, where he was attracted by the high renown of Pietro de Cortona. Admitted into the school of that great painter, he made the most rapid progress; and accompanied his master, when he was invited to Florence to paint the ceilings of the Palace Pitti. Notwithstanding, however, the many

attempts that were made to detain him there, he resolved to revisit his native country. He was received with great distinction, and employed to make a drawing of a superb vessel, which was afterwards built, and named the *Queen*, in honour of Ann of Austria, who, singularly enough, at that time bore the title of High Admiral of the French Fleet.

A friar of the order of the Feuillants, who was going to Rome by command of the queen to procure drawings of all the ancient monuments in that city, thought he could not confide this great work into better hands than those of Puget, who, proud of this employment, bestowed upon it five or six years of his life; but, unfortunately, it is not known what is become of this precious collection.

On his return from Rome he finished several pictures; but, in giving himself up with too much ardour to painting, he contracted a severe illness, which compelled him to resign that art; and, for the remainder of his life, he devoted his attention entirely to architecture and sculpture. The two ends which decorate the façade of the Hotel-de-Ville at Toulon, were his first productions in that city. At Marseilles he planned those numerous embellishments which have decided his reputation as an architect. The minister Fouquet sent him to Genoa to select blocks of marble; but, having since been disgraced, Puget continued to reside in that city, which he adorned with a variety of chef d'œuvres. There may be still witnessed, with admiration, a *St. Sebastian*, a *St. Ambrose*, an *Assumption*, and many other master-pieces, both in painting and architecture.

It seemed to be the fate of this artist to be never at

rest; and that, not so much by the effect of his own irresolution, but from a singularity of events, which appeared to insure him a brilliant destiny, and then overwhelmed his expectations, at the moment he began to form the best grounded hopes. Thus he lost, in a short period, two protectors, in the Duke of Mantua and the Duke of Beaufort, who had commissioned him to execute some considerable works at Toulon. Puget there possessed the place of director of the works which related to the decoration of ships, with a pension of 1200 livres, which was bestowed on him by Colbert, at the solicitation of the Cavalier Bernini, who never ceased to extol his merit. This generosity of Bernini is equally honourable to both artists.

For Genoa and Toulon, Puget made models for different works, which he had never the satisfaction of executing, from the many obstacles opposed to him by fortune, and the envy of his contemporaries. He was equally unsuccessful in his plan for a public square at Marseilles, and a statue of Louis XIV. At Toulon, however, he introduced the use of many ingenious machines for the service of the navy. At length the marble which was to produce the celebrated statue of Milo, arrived from Genoa, and Puget executed that chef d'œuvre of sculpture, which still remains as the noblest evidence of his skill. His group of Perseus and Andromeda, which at the time was often compared with the other, presents beauties of a different description.

Puget at length went to Versailles, where he was received with every mark of distinction by Louis XIV.; but nature had not formed him for a courtier, and he soon retired to Marseilles, where he built himself a small house,

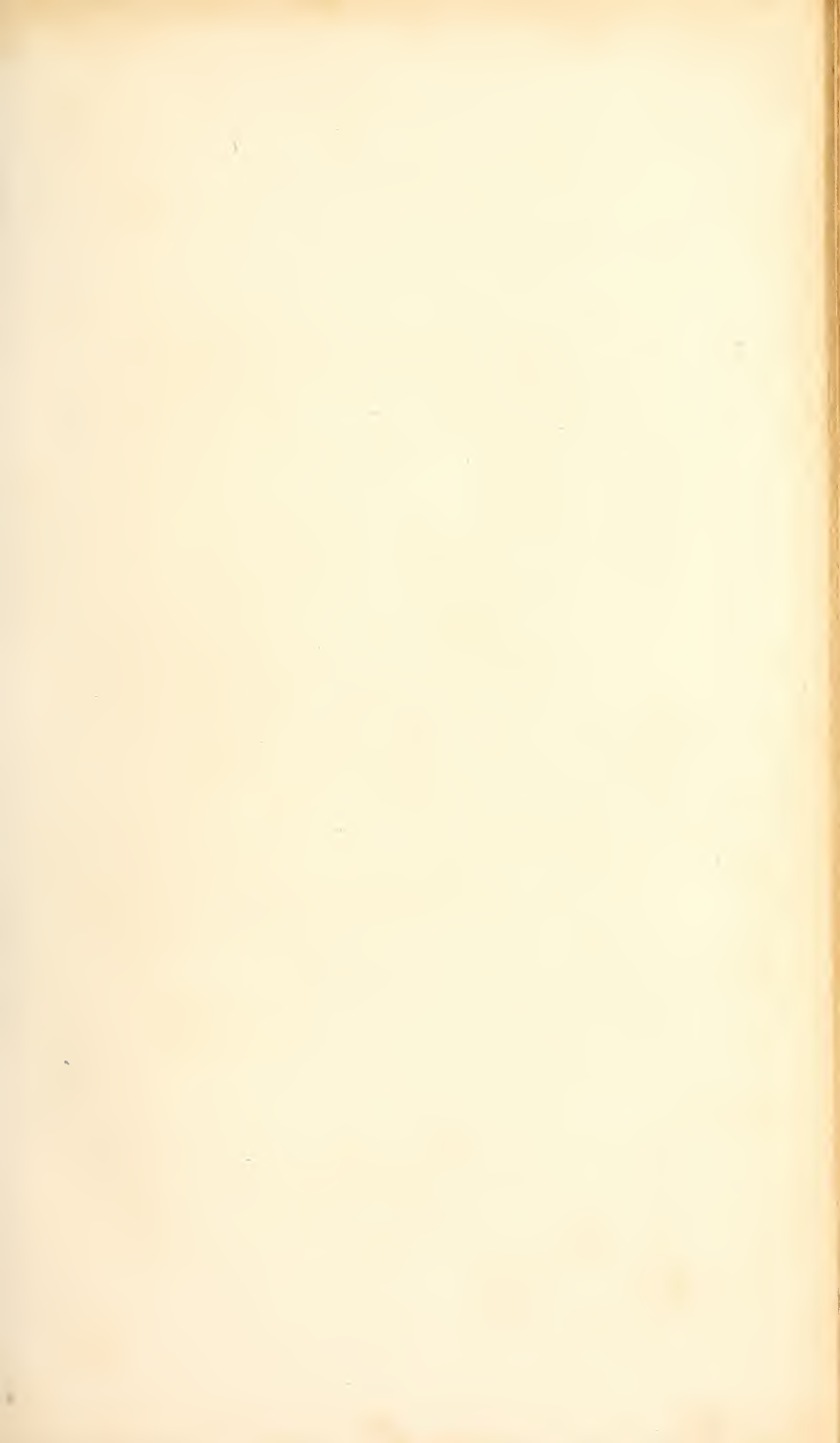


which is still visited by strangers with curiosity and interest. He also presented plans for the two churches of the Capuçins and La Chanti, which last was completed by his son.

By way of relaxation he executed his basso-relievo of Alexander before Diogenes, and then began that of the plague at Milan, which he left unfinished. It was placed by the Conservators of Health in their new chapel, at the entrance into the park at Marseilles.

Connoisseurs still collect with avidity his marine drawings upon velvet, which Puget was accustomed to finish with admirable care and ingenuity.

Puget, the friend of every art, and himself endowed with every talent, possessing a solid judgment and an elevated mind, was yet exposed to a variety of unpleasant circumstances, which continually embittered his existence. He became highly celebrated, but was never happy. He died in his native city, exhausted by labour, the 2d December, 1694, at the age of seventy-two. To the unbending severity of his own disposition, we may perhaps attribute, in some measure, the many troubles and mis-carriages which the envy and malice of his enemies excited against his peace.





SP. GIOLETTA

Printed in London

Printed in London

*Engraved by J. Smith & Co. from the original*

## SPAGNOLETTO.

JOSEPH RIBERA, called, by the Italians, *Il Spagnoletto*, was one of the most celebrated of the Spanish painters, although Italy claimed the honour of giving him birth. It is, however, certain that he was a native of Xativa, a city in the district of Valencia, although he was carried into Italy, by his father, at an early age; where he had constantly the finest models before his view. He unfortunately had not sufficient discernment to profit by these advantages, for forming an intimacy with Caravaggio, at Naples, he embraced the method of that master, as more eminently calculated by its truth, force, and effect, to fix the eye of the multitude. It was in vain that he afterwards studied the manners of Raphael and Correggio; he could only soften his style, and give more correctness to his design. A broad and vigorous pencil, an exactness of imitation, that did not diminish the boldness of his touch, and especially great strength of colouring, distinguish almost all his works. The truth which Ribera endeavoured to preserve in the terrible subjects he made choice of, caused him to produce many frightful pictures, which, under certain circumstances, it was necessary to withdraw from female view.

On going to Rome he fell into a state of the utmost indigence. A cardinal, pitying his condition, gave him an apartment in his palace, and a comfortable subsistence. After passing some months in this tranquil state,

Ribera, perceiving that prosperity produced an indolence of disposition, that retarded his progress, he left the house of his protector, relinquished the pension he received, and beset himself to work in a miserable retreat. Such a sacrifice was amply compensated by the talents he acquired. He returned to Naples, where he married very advantageously, and became, in a little time, the most celebrated painter in that city: he was there loaded with honours and with wealth. He has been reproached with having abused his reputation, in order to persecute Domenichino. The noble and dignified style of the latter differed greatly from that of Spagnoletto; but although the scholar of Caravaggio might be incapable of appreciating the talents of the disciple of Caracci, he is not the less reprehensible for leaguings with men of no ability, who were jealous of the merits of that great painter. It is the only defect observable in the life of Spagnoletto.

The manners of Ribera were correct in the extreme; of which the following anecdote furnishes sufficient proof. He had a daughter whom he loved. Don Juan, of Austria, the natural son of Philip IV. became enamoured of her person, and either by persuasion or by force, took her from his protection. Ribera, afflicted at the indignity offered to his family, immediately quitted Naples, and immured himself in solitude, where he fell a victim to excessive grief. Some authors pretend that he died at Naples, in the year 1656, at the age of 67.







James Stewart

Engraved by James Smith

James Stewart, Esq. of Glasgow, and of the University of Edinburgh

## SNYDERS.

THIS painter was born at Antwerp, in the year 1579. He was endowed, by nature, with such uncommon genius, that although Van Balen, his master, did not paint landscapes, Snyders devoted himself to the imitation of plants and fruits, in which he obtained so much success, that he renounced all other studies. Though he had gained considerable credit by his performances in his own country, yet, from an eager desire to improve himself, he travelled to Rome; and there having an opportunity of observing the works of Castiglione, he was so captivated with the style and manner of that great painter, that he not only endeavoured to imitate, but exerted himself, if possible, to surpass him. On his return to Antwerp he found a zealous friend in Rubens, who employed his talents, and neglected no means, to render him known. Snyders often painted the accessories in the pictures of Rubens; who, to stamp a greater value on the productions of Snyders, enriched them with figures in return. Jordaens did the same:—but Snyders is solely indebted to his own exertions for the great fortune, which he, in the end, amassed. From comparative obscurity, his merit was, on a sudden, extolled. This happy change was occasioned by a hunting piece, which was accidentally observed by Philip III. Struck with the beauties of the picture, the king resolved to have several by the same master. This acknowledgment of his merit attracted the notice of the amateurs; and, from that moment, riches and honours conspired to

promote the happiness of Snyders ; but far from being elated with his good fortune, he removed as speedily as possible from the Court of the Archduke Albert, and returned to his native country, where he died, in 1657, at the age of 78.

In the representation of living animals, or in that of fruit, fish, or game, the pictures of Snyders present the most perfect imitation of nature ; or, in other words, they seem to be the work of nature itself. But it is in his hunting pieces that his talents are most conspicuous. In these compositions every object evinces truth and nature ; every animal has an expression suitable to his species or situation ; the landscape is always designed in a fine taste, and the effect produced admirable in the extreme.

It is greatly to the honour of three such celebrated artists, as Snyders, Rubens, and Jordaens, that they associated together, in the strictest friendship, mutually assisting each other in the most amiable manner ; and their several works, where they have been painted in conjunction, are, perhaps, more estimable than if they had been the production of any single hand.





BRITON

BRITON

## SYLLA.

LUCIUS CORNELIUS SYLLA was descended from a noble family. The poverty of his early years was relieved by the liberality of Nicopolis, who left him heir to a large fortune, which, added to the immense wealth of his mother-in-law, rendered him one of the most opulent of the Romans. Cruel and vindictive, like his rival Marius, Sylla concealed the vices of his soul, under the most amiable disguise. His taste for pleasure, his apparent modesty, removed the fears which his ambition ought to have inspired among his fellow-citizens. In the war against Jugurtha, he followed Marius in the capacity of Questor, and prevailed upon Bocchus, king of Mauritanea, to deliver that unfortunate prince into his hands, although his relative and ally; and thus participated in the glory which Marius then acquired. Having, afterwards, distinguished himself in the wars against the Cambrians and their allies, and in two battles vanquished the Samnites, he easily obtained the consulship, to which he had some claims, from the greatness of his birth, and was appointed to the command of the army sent against Mithridates. This appointment the people were desirous that Marius should have received, which, exciting the jealousy of Sylla, who was more powerful than his opponent, he set a price on the head of Marius, and compelled him to fly from Rome and Italy. Sylla then pursued his exploits: Greece and Macedonia, which were rapidly taken from the king of Pontus, were only the commencement of his successes. The Athenians, greatly alarmed,



solicited his mercy, and recalled to his recollection their ancient victories, "I regard not these proofs of your former prowess," replied Sylla, "I am come to punish rebels, and not to listen to their recitals." Athens was soon after taken, and razed to the ground, but Sylla, as he said, *consented to spare the living, from respect to the memory of the dead.* He was equally victorious at Cheroneæ and Orchomenes: in the latter battle, the troops, thrown into disorder, began to fly: Sylla, with an ensign in his hand, threw himself in the midst of his enemies: "Soldiers," said he, "behold me perish, go and tell Rome, that you abandoned your general at Orchomenes." These words recalled them to their duty: they returned to the charge with redoubled vigour, and the Greeks were overcome. In the meantime Marius, who had been invited to Rome, there exercised the most absolute power, and put to death all the relatives and friends of Sylla. Sylla was urged to return home, and to put a stop to the atrocities of Marius, but, preferring to other considerations the glory of the Roman name, he was previously desirous of terminating the war with éclat. Mithridates, attacked in the very heart of his kingdom, now sought for peace, which was granted by Sylla, on condition that he subscribed to the terms he might dictate. This treaty was however scarcely effected, before other enemies presented themselves. Fimbria, the envoy of Marius, advanced towards him at the head of a formidable army; Sylla set forward to meet him, and encamped adjoining his opponent. The soldiers of the two parties, having intercourse with each other, soon united under his orders, and Fimbria, abandoned by his army, and not succeeding in an attempt to assassinate Sylla, put himself to death. Sylla then marched towards Italy: Marius had just expired, but his son supported his cause, and having ob-

tained of the senate a levy of troops, he resolved to oppose the conqueror of Mithridates. The army of Sylla daily encreasing by all those whom the proscriptions of Marius had driven from Rome, he gave his enemy battle, defeated him, and, to escape his resentment, the young Marius shut himself up at Preneste, where he destroyed himself. Rome being now defenceless, some officers, attached to the party of Marius, unable alone to contend with Sylla, called the Samnites to their assistance. Their leader Telesinus, immediately put his troops in motion: he approached under the walls of Rome, and was on the point of taking the city, when Sylla appeared for its salvation. The battle was sanguinary, and a long time doubtful, but, in the end, Telesinus gave way, and Sylla entered Rome, as a tyrant and a conqueror. The ferocity of his disposition then became apparent; the streets were daily filled with dead bodies, and 7000 citizens were massacred by his orders. The senate, at that time, assembled in the temple of Bellona, hearing the shrieks of their dying countrymen, enquired into the cause. Sylla coolly replied, "they are only a few rebels whom I have ordered to be chastised." This was only the beginning of greater calamities; each succeeding day exhibited an encreased number of slaughtered bodies, and a list of such as were proscribed, was stuck in the public streets; the slave was recompensed to destroy his master, and the son was stimulated to imbrue his hands in his father's blood. Riches being deemed a motive of proscription, no less than 4700 of the most powerful and opulent, were slain. At length, satiated with blood, Sylla wished the Romans to forget his cruelties, in aspiring to the title of Perpetual Dictator. In this capacity, he made new laws, abrogated such as were inimical to his views, and in short effected all that the most absolute sovereign, from his own will and au-

thority, was capable of doing. But he soon became disgusted with his honours, dismissed his lictors and his guards, and, abdicating the dictatorial power, retired to a solitary retreat at Puteoli, where he spent the remainder of his days in riot and debauchery. The Romans were pleased and astonished at his abdication, and upon receiving an insult from a young man, Sylla merely said, *This usage may perhaps deter another from resigning his power, if ever he becomes absolute.* This conduct proves that Sylla was well acquainted with the character of the Romans: in rendering them their liberty, all his crimes were forgotten, and his generosity alone became the subject of admiration. He at last died in great torment, of a filthy disease, in the 60th year of his age, about 78 years before J. C. His funeral was very magnificent, and hymns were sung to celebrate his exploits: he wrote his own epitaph in these words, "No one did greater good to his friends, nor more injury to his enemies." But this does not exactly convey the character of Sylla, for if, at times, he was noble and generous, he was revengeful in the highest degree. He has been commended for the patronage he gave to the arts and sciences, but his virtues were infinitely surpassed by his crimes.





## SOLON.

ATTICA had been divided into several factions. The supreme power had passed into the hands of the rich. If the nine Archons, who were the directors of the republic, did not retain their employments long enough to abuse them, they at least held them too short a time to restore tranquillity to the state. Each required a government of his own choice: the poor were for a democracy, the rich for an oligarchy, and the merchants for a mixed government. Draco, chosen to reform the legislation, formed a new code of laws. At his death, the factions revived with increased fury:—then appeared Solon, one of the seven sages of Greece, the son of Execestides: he was born at Athens, in the thirty fifth olympiad, about the year 639 before Christ.

After a profound study of philosophy and polity, he travelled over all Greece. At his return the people, wearied with dissensions, turned their eyes on him; and, by unanimous consent, he was appointed Archon, and supreme legislator. Draco had given to his laws the stamp of his own character: severe, as were his manners, they had excited the murmurs of the citizens. Solon availed himself of his power; revised them, and retained some, abolished others, or rather softened, and rendered them agreeable to the Athenian character. Occupied at first with the government of the people, he divided them into four tribes; the three first, composed of citi-



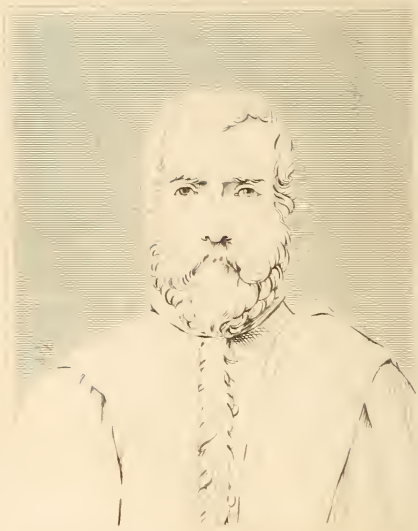
zens in easy circumstances, alone had the privilege of being elected to employments and dignities ; the latter, which included the poor and artisans, had only the right of voting, in concert with the others, in the assemblies of the people. To controul a croud, so fickle by nature, Solon established a senate, composed of forty persons, taken from the four tribes of the nation, and who were to be as their deputies and representatives ; he left the offices of principal magistrates, elective as they were before his time, and decided that every year the others should be determined by ballot. The Areopagus, that tribunal whose justice, integrity, abilities, and antiquity, acquired the esteem, confidence, and love of the people, was indebted to Solon for new privileges. The maintenance of the laws was committed to its superintendence : it was to recal the people to the principles of the constitution, and individuals to the rules of propriety and duty ; it superintended the arts and manufactures ; required of every citizen an account of his conduct, the manner in which he procured his livelihood ; and caused those to be punished who did not work. Solon restrained luxury, abolished several superstitious customs, and allowed the Athenians to name such heirs as they pleased, provided they had no children. Above all, we may observe his great wisdom in the attention he paid to the well-educating of youth : the time for receiving public lessons, the qualities, and the choice of masters, were all regulated. He caused funeral orations to be pronounced in honour of those who died in the service of the state ; he punished, with infamy, those who had wasted their patrimony in idle expences, who had refused to carry arms for their country, or to support their father and mother. He made no law against parricide, because he did not

believe such a crime could exist. Such were the sage regulations of Solon, regarded by the Athenians as oracles, and by all nations as models.

The Athenians, after having experienced many losses in the attempt to retake Salamis, which belonged to them, from the Megarians who had possession of it, had forbidden, on pain of death, that any one should speak of recovering it; Solon, who felt of what importance this island might be to his country, employed a stratagem to accomplish his end. He feigned himself a fool, advanced in disorder to the public square, repeated at first some verses of his own composition, and concluded by insinuating to the Athenians, that they should take up arms. Their minds were animated; an army was raised, dispatched to Salamis, and the island was reconquered. Solon had required of the Athenians, that they should bind themselves by an oath to observe the laws for a century: thinking thus, that time alone would consolidate his work: and wishing to retire from the importunities of those who came to complain, and to request him to explain the laws in their favour, he requested permission to absent himself for ten years. He departed, travelled over Egypt, conferred with the priests of the country, studied their manners and customs; saw Crete; stopped at the court of Cressus, king of Lydia, who wished to dazzle him by a vain magnificence, of which the sage made him ashamed. Returning to his country, he found it again torn by its old dissensions. Being welcomed with joy and respect, he tried to profit by the kindness shewn him, and thought himself seconded by Pisistratus, who, under colour of opposing the contending factions, concealed a desire of usurping the su-

preme authority. The people, seduced by their new idol, were blind to the chains which were preparing for them, and Pisistratus obtained guards to protect his person. Solon did not long survive the subjugation of his country; he became a voluntary exile, and died in the year 559, B. C. at the age of 80.





TENTORETTO.

London: J. Smith.

Printed: J. Smith.

London: J. Smith.

## TINTORETTO.

GIACOPO ROBUSTI, who was distinguished by the appellation of Tintoretto, on account of his being the son of a dyer, was born at Venice in 1512. He became the disciple of Titian, who it is said, jealous of his talents, dismissed him from his school. But Tintoretto was at that time sufficiently qualified to pursue his studies; and therefore applied himself to study design, after the works of Buonarotti. Entertaining the highest esteem for the genius of his master, he wrote over the door of his apartment, *The design of Michael Angelo, and the colouring of Titian.*

His extraordinary application very soon raised him to the first rank among the Venetian painters, and Titian himself was compelled to acknowledge his wonderful powers. His contemporaries called him the *furious Tintoretto*, from the fire of his compositions, the vigour of his pencil, and the rapidity of his execution, which enabled him to finish a picture in as little time as many painters employed in the mere sketch. The love of his art inspired him with such disinterestedness, that, in order to have an opportunity of painting, he gratuitously assisted Schiavone, and undertook several works for the expence of the colours and the canvas. When employed by the senate of Venice, in preference to Titian and Salviati, he exhibited the full effect of his genius, supported by a glowing and inexhaustible imagination. But his productions are too numerous to be perfect: for

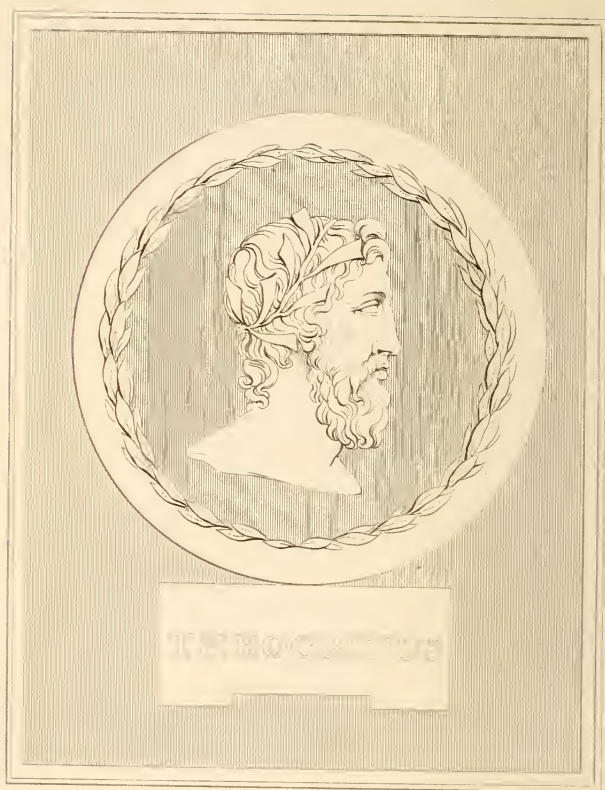


which reason it was said of Tintoretto, that he had three pencils, one of gold, one of silver, and one of iron. If, as asserted by his detractors, he was not exempt from the defects of the Venetian school, it must be acknowledged that his spirited and lively touch, his animated compositions, his energetic expressions, the vigour of his design, the force of his colouring, and the strong lights observable in his pictures, amply compensate for the bad taste and caprice which, at times, disfigure his finest productions.

Tintoretto painted several excellent portraits. One day as he began to take that of Aretino, who had spoken disrespectfully of him, he took up a pistol, which he for several minutes pointed at his model; then, dropping his arm, he said with apparent satisfaction, "I have taken your measure." This lesson rendered Aretino more circumspect. The following trait does more honour to Tintoretto: Henry III. king of France, passing through Venice, was desirous of conferring upon him the order of St. Michael: this great painter learning that Henry was indiscriminate in the bestowal of this distinction, had the firmness to refuse it, as unworthy of him.

Tintoretto surpassed all the artists of the Venetian school in the quickness of his genius and the fertility of his invention. His knowledge of the best principles of his art was very extensive, but he had too much fire to be at all times discreetly directed by that knowledge. He omitted no labour, no study, no application that could in any degree conduce to his improvement in his profession, and by his general conduct, appeared rather to be more ambitious of acquiring glory than riches. He died in the year 1594, at the age of 82.





*Democritus of Abdera.*

*Engraved by J. Smith, from a marble bust in the Museum of the University of Oxford.*

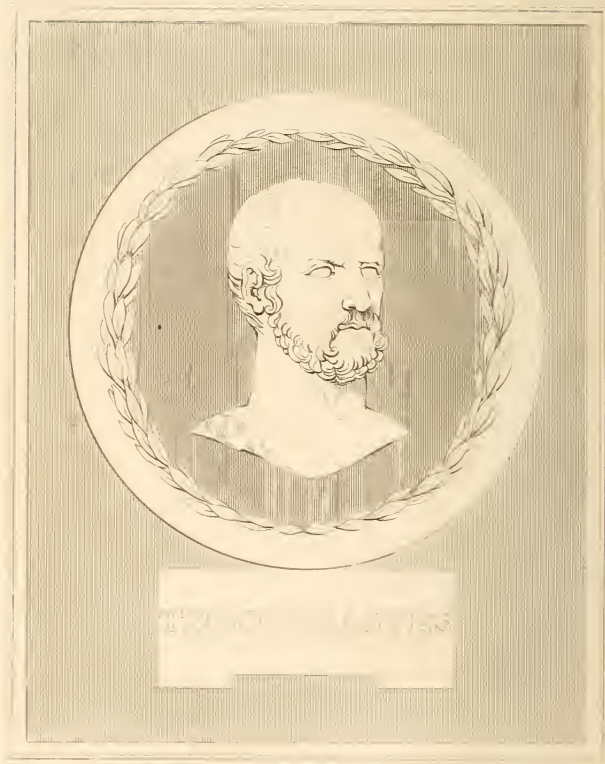
## THEOCRITUS.

THEOCRITUS was born at Syracuse, about 300 years before Jesus Christ. His father was named Praxagoras, and his mother Philina. He himself bore the surname of Simichidas, from the Greek word *Sembós*, which signifies flat-nosed. At the moment when his talents became apparent, Syracuse was recovering from its civil dissensions, under the authority of Hiero the younger, who was called, by the voice of the people, to the throne. To this prince Theocritus dedicated his Idyllium, intitled, "The Graces." His reputation was not confined to Sicily. He travelled into Egypt during the reign of Ptolemy Philadelphus, the son and successor of Ptolemy Lagus, or Soter, one of Alexander's principal officers. This monarch protected and cultivated letters. He formed, or at least greatly enriched, the magnificent library at Alexandria, which was unfortunately burnt, when the city was besieged by Cesar; the fragments of which, afterwards, by the order of the ignorant and fanatical Caliph Omar, were used, during six months, to heat the public baths. Ptolemy invited Theocritus to his court, and loaded him with distinctions. He held the first rank among the seven poets, who, like so many stars, formed the celebrated pleiad, for which it was distinguished. He numbered, among his friends, the most eminent men of his time; among others Aratus, the author of the *Phænomena*, which Cicero translated into Latin verse.

Unwilling to be confounded with Theocritus, of Chios, a satirical writer, he always placed an inscription at the head of his Idylls, containing all that was necessary, to distinguish him from that personage. This precaution has, however, not prevented certain biographers from saying, that the author of the Idylls wrote epigrams against Hiero, tyrant of Sicily; who, in revenge, put him to death. This should be considered as applying to Theocritus of Chios. Of the poet of Syracuse we are ignorant of the manner, the time, and the place, of his death. He is thought to be the first writer of pastorals. He is sometimes surpassed by Virgil; but it is only when he is most happily imitated by the Latin bard.







## THEOPHRASTUS.

THEOPHRASTUS was born at Eresa, a maritime city in the island of Lesbos. His father, a fuller, named Melanthus, devoted him to the muses, and placed him under Alcippus, of the same city, as his first master. He afterwards went to Athens, and was received among the disciples of Plato. Aristotle having quitted the school of that philosopher, to open one for himself, Theophrastus followed him, and became his favourite disciple. Aristotle at first changed his name, which was Tyrtaurus, to Euphrastes, which signifies *speaking well*; but not finding that this name expressed sufficiently the charms of his elocution, he named him Theophrastus, that is to say, *speaking divinely*. Comparing Theophrastus, whose understanding was, as one may say, too quick, and Calisthenes, another of his disciples, whose conceptions were very slow, he said, that Calisthenes required a spur, and Theophrastus, a curb. Aristotle having been accused of impiety by a priest of Ceres, and fearing to meet the fate of Socrates, retired to Chalcis, a city of Eubœa. Before his departure, his disciples pressed him to name a successor. Theophrastus, and Menedæmus of Rhodes, were the only persons on whom he could fix his choice. He adopted a singular method of making it known. He caused some Lesbian and Rhodian wine to be brought to him; and after having tasted each of them, he said that both were excellent, and worthy the high esteem in which they were held: that the Rhodian wine had great strength; but the Lesbian more sweetness, and that therefore he gave it the

preference. His disciples understood his meaning, and received Theophrastus as their master. Aristotle confided to him the care of his writings; and it is by his means, they have been preserved and handed down to us.

This alone would have sufficed to ennoble the name of Theophrastus, and render it for ever dear to the friends of science, literature, and philosophy. The school of the Lyceum, under him, became more flourishing and more numerous than even under Aristotle: its disciples amounted to above two thousand. The mildness of his character, which was equal to his eloquence, gained the friendship of those whom his talents made his admirers. Even kings were among the number; Cassander, king of Macedonia, and Ptolomy Philadelphus, king of Egypt. The people of Athens themselves had as great affection as esteem for Theophrastus: they protected him against an envious and powerful person, who had succeeded in compelling him to shut his school, and were on the point of punishing, as an impious person, one Agnonides, who had dared to accuse him of impiety.

Eresa, his native city, having been invaded by tyrants who oppressed it, he joined with one of his countrymen, and with him contributed, from his own property, to furnish arms to those who were banished, who returned to their city and expelled the usurpers. He died aged 85, according to some, and upwards of 100, according to the most general opinion. The whole city of Athens attended his funeral. His attachment to life was founded on an extreme love of science and wisdom. He complained, when dying, that nature had assigned so short a life to man, and regretted that he should quit existence at a moment when, as he said, he was only beginning to be wise.





## VOUET.

THE artists which the magnificence of Francis I. had attracted into France, formed several scholars worthy of dividing their labours; among whom Dabreuil, Bunel, Freminet, and, in a particular manner, Jean Cousin, who died in 1590, deserve to be mentioned. The progress of painting was afterwards retarded by Duperac, Baullery, and others, who introduced a loose and stiff manner which threatened the loss of the art. It was reserved to SIMON VOUET to open the glorious career which painting experienced during the reign of that enlightened monarch, Louis XIV,

This artist was born at Paris, in 1582, about twelve years before Poussin. His father, who instructed him in the first principles of his profession, was but an indifferent painter, yet Simon, by having a good natural genius, and having also opportunities of seeing many capital paintings of the first masters among the collections at Paris, obtained a considerable degree of improvement. He had very early the good fortune to be patronized by Cardinal Barberini; and when that cardinal was exalted to the papacy, Vouet went directly to Rome. There he painted many portraits and historical compositions; and, if we may credit Sandrart, no French painter before Vouet made so successful a progress, or so respectable a figure, in that city. He travelled also in the suite of several persons of quality in England and Turkey, and visited Genoa, Venice, and Florence. Among the models he had continually before his eyes, he had the wis-



dom to make choice of the best; and neglecting such as attract admiration merely from correctness of design, attached himself to those that seduce by vigour and freedom of pencil.

A fortunate marriage, and the beneficence of Urban VIII. had nearly prevented the return of Vouet to France; but an order from Louis XIII. brought him thither in 1627. Appointed first painter to the king, and indulged with an apartment in the Louvre, he was frequently with that prince, to whom he gave lessons in drawing. These favours established his reputation, and furnished him with frequent opportunities of exhibiting his talents. His works were now sought after by persons of distinguished rank. His productions are, however, for the most part, entire galleries, or pictures for churches. He had no genius for great compositions, nor much knowledge of perspective. His fame chiefly rests on the celebrity of the school which he formed, of which Le Brun, Le Sueur, Mignard, Dufresnoy, and Valentino, were the chief ornaments. He died in 1641, at the age of fifty-nine.

Although he is considered one of the restorers of painting in France, his style appertains more to the origin of the art than to its decline. He abused the fertility of his genius, and neglected the study of nature; or rather submitted to a system which he adopted, that was peculiar to himself. His pencil was light and lively, and his attitudes were in general pleasing—but his colouring was bad; and his figures shew no expression of the passions of the soul.





## VANDER MEULEN.

ANTHONY FRANCIS VANDER MEULEN was born at Brussels, in the year 1634, where his family held a distinguished rank. He received an excellent education, which increased his natural affection for the fine arts. He was a disciple of Peter Snayers. As soon as he had learnt to handle his pencil, he produced several works that were greatly admired by the connoisseurs. Some of his compositions being shewn to M. Colbert, that great minister, discerning the abilities of Vander Meulen, induced him to leave his native city, and settle at Paris. Le Bourgogne, a famous painter of battle pieces, then enjoyed the most brilliant reputation in Italy; but his pencil, more bold than graceful, was less suited to paint the events of the reign of Louis XIV., than the fine and spirited touch of Vander Meulen. He attended that enterprising monarch in the field, and designed, on the spot, the sieges, attacks, encampments, and marches of the king's armies; also the views of those cities and towns memorable by any degree of success; and from those sketches, he composed the paintings which were intended to perpetuate the remembrance of those military exploits.

It was the talent of Vander Meulen, in all his battle pieces, to give to his heroes, under the costume of his time, that noble and elevated character which history affords them, and that polite demeanour by which their heroism was distinguished. It may, therefore, be said, that his pictures are excellent memoirs of the age in

## VANDER MEULEN. [NETHERLANDS.

which he lived. He was greatly beloved by Louis XIV., who gave him an appointment of 2000 livres a-year, beside being paid for his work.

His extraordinary merit, and the protection he received from Le Brun, whose niece he married, obtained him the favour of men of the most exalted birth, and placed him in a state of affluence; but his happiness was embittered by secret calamities. Some domestic inquietude, it is thought, produced an unconquerable melancholy, which carried him off, in the year 1690, at the age of fifty-six.

In his imitation of nature, Vander Meulen was exact and faithful—his colouring is excellent, and in his landscape the skies and distances are clear. His design is in general correct; and, in the distribution of his lights and shadows, there appears so good an understanding, that the eye of the spectator is constantly pleased and entertained. If the works of Vander Meulen have not the vigour of those of Bourgognone and Parocel, they are perhaps more engaging. No painter could excel him in describing the various motions, actions, and attitudes of horses, as he carefully studied every object after nature, and knew how to express them with truth and elegance.

The principal works of this master were at Versailles and Marli; but many of his easel pictures are in the cabinets of the curious in this country.







W. O. L. S. E. Y

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W. O. L. S. E. Y

## WOLSEY.

THOMAS WOLSEY, who presented to England, during many years, the unusual spectacle of an absolute minister under a despotic monarch, was the son of a butcher at Ipswich, in Suffolk, and born in 1473. Having obtained a learned education, and being endowed with an excellent capacity, he was admitted into the Marquis of Dorset's family, as tutor to that nobleman's children, and soon gained the friendship and countenance of his patron. He was recommended to be chaplain to king Henry VII. and being employed by that monarch in a secret negotiation, which regarded his intended marriage with Margaret of Savoy, he acquitted himself to the king's satisfaction, and obtained the praise both of diligence and dexterity in his conduct. Undoubted talents, and above all the art of taking advantage of the weakness of others, made him rapidly advance towards that unrivalled grandeur which he afterwards attained. He gained such ascendancy over the mind of young Henry, that, from being the companion of his pleasures, he promoted him to be a member of his council—and, from a member of his council, to be his sole and absolute minister. Honours and dignities flowed upon him with a success equal to his ambitious desires. Having been successively appointed to several sees, he became at length Archbishop of York, a Cardinal, and Lord High Chancellor. By this rapid advancement and uncontrouled authority, the character and genius of Wolsey had full opportunity to display themselves. Insatiable in his acquisitions, but still more magnificent in his expence—of extensive capacity,

but of still more unbounded enterprise—ambitious of power, but still more desirous of glory—insinuating, engaging, persuasive, and by turns lofty, elevated, commanding—haughty to his equals, but affable to his dependants—oppressive to the people, but liberal to his friends—more generous than grateful—less moved by injuries than by contempt—he was formed to take the lead in every intercourse with others; but exerted this superiority of nature with such ostentation as exposed him to envy, and made every one willing to recal the original inferiority or rather meanness of his fortune.

If Wolsey had not inherited from nature a pre-disposition to arrogance and pride, the uncommon incense he received at home and from foreign courts, must have awakened and encouraged both. Among the mightiest monarchs who divided the power and disturbed the peace of Europe, were Charles V. and Francis I. Each desirous of securing the alliance of Henry, who, from his peculiar situation more than by his intrinsic power, might then be deemed the arbiter of kings, endeavoured to render Wolsey favourable to his cause; and assailed him by those means of seduction to which he was most open, flattery and presents. They called him, in their letters, *father, tutor, governor*, and professed the most unbounded deference for his opinion and advice. They instilled into this aspiring prelate the hope of attaining the papacy; and, as that was the sole point of elevation beyond his present greatness,\* it could not fail of attracting his

\* “ On his being invested with the legantine power, together with the right of visiting all the clergy and monasteries, Wolsey made a display of that state and parade to which he was so much addicted. On solemn feast days, he was not content with saying mass after the manner of the pope himself: not only he had bishops and abbots to serve him, he even engaged the first nobility to give him water and

wishes, with an ardour amounting to a certainty of obtaining it. But when the more fortunate Charles had defeated his rival at Pavia, he no longer kept up the

the towel. He affected a rank superior to what had ever been claimed by any churchman in England. Warham, the primate, having written him a letter, in which he subscribed himself *your loving brother*, Wolsey complained of his presumption, in thus challenging an equality with him. But Wolsey carried the matter much farther than vain pomp and ostentation. He erected an office, which he called the Legantine Court; and, as he was now, by means of the pope's commission, and the king's favour, invested with all power, both ecclesiastical and civil, no man knew what bounds were to be set to the authority of this new tribunal. He conferred on it a kind of inquisitorial and censorial power, even over the laity, and directed it to enquire into all matters of conscience—into all conduct which had given scandal—into all actions which, though they escaped the law, might appear contrary to good morals. Offence was taken at this commission, which was really unbounded; and the people were the more disgusted, when they saw a man, who indulged himself in pomp and pleasure, so severe in repressing the least appearance of licentiousness in others. But, to render his court more obnoxious, Wolsey made one John Allen judge in it—a person of scandalous life, whom he himself, as chancellor, had, it is said, condemned for perjury; and, as it is pretended that this man either extorted fines from every one whom he was pleased to find guilty, or took bribes to drop prosecutions, men concluded, and with some appearance of reason, that he shared with the cardinal those wages of iniquity. The clergy, and in particular the monks, were exposed to this tyranny; and, as the libertinism of their lives often gave a just handle against them, they were obliged to purchase an indemnity, by paying large sums of money to the legate or his judge. Not content with this authority, Wolsey pretended, by virtue of his commission, to assume the jurisdiction of all Bishop's Courts, particularly that of judging of wills and testaments—and his decisions in those important points were deemed not a little arbitrary. As if he himself were pope, and as if the pope could absolutely dispose of every ecclesiastical preferment, he presented to whatever priories or benefices he pleased, without regard to the right of election in the monks, or patronage in the nobility and gentry."

*Hume's History of England—Henry VIII.*



same appearance of respect for Wolsey ; and, finding his friendship useless, as his own power increased, he openly supported the pretensions of other candidates for that high station, in the two vacancies that occurred by the deaths of Leo X. and Adrian VI. The haughty minister, thus obstructed in his ambitious views, revenged himself by dissolving the alliance between the emperor and his master. When Henry first raised difficulties in regard to his marriage with Catherine of Arragon, Wolsey strengthened these scruples—partly with a view of effecting a total breach with the emperor, Catherine's nephew—partly desirous of connecting the king more closely with Francis, by marrying him to the Duchess of Alencon, sister of that monarch—and perhaps, too, somewhat disgusted with the queen herself, who had reproved him for certain freedoms unbefitting his character and station. But unfortunately for Wolsey, Henry was encouraged, though perhaps not at first excited by a motive more forcible than even the suggestions of his powerful favourite.

Whatever was the diversity of opinions as to the grounds which led to this celebrated divorce and all its important consequences, it seems now to be generally understood, that, though Henry might have been sincere, in the first instance, in his objections to the marriage which had so long bound him to Catherine, his dislike to her person, and his growing attachment to Anne Boleyn, were the real causes. Impatient at the delays and equivocations of the court of Rome, he determined to effect his divorce without its consent ; and, as this could not be done without a total overthrow of that jurisdiction which, in common with other countries, had long held England in subjection to the Holy See, he embraced the favourable opportunity of introducing a reformation, by

which he could at once gratify his passion and extend his authority. The event was fatal to Wolsey, as well as to Catharine; and he himself regarded it as the sure forerunner of his ruin. The impartial historian will, however, remark, that whatever were his defects, whatever might have been his antecedent conduct, he owed his disgrace to an accident in which he had no share, and was punished for a delay which did not originate with him. Though he had at first desired that the king should marry a French princess rather than Anne Boleyn, he had employed himself with the utmost assiduity and earnestness to bring the affair to a happy issue. He could not be blamed for a procrastination created solely by the timidity of Clement, and the menaces of Charles. He had declined to act as president of the court appointed to try the validity of the marriage; but he knew from experience that Henry's temper ill brooked either contradiction or delay, and was accustomed to make his ministers answerable for the success of the transactions with which they were entrusted. Boleyn, too, was prepossessed against him, and imputed to him the temporary failure of her hopes. The meek and gentle Catherine herself expressed great animosity against him; and these opposite factions seemed to combine in the ruin of this haughty minister. The king's prejudices against him were every where cherished and fortified. He was disgraced—and his decline and fall from grandeur and power, were as precipitate as his elevation had formerly been rapid and unprecedented.

His opulence was probably no small inducement to this violent persecution against him. He was deprived of his places. His palaces, his furniture, and his plate, were seized into the king's hands. The world, that had paid him such abject court during his prosperity, now deserted



him, on this fatal reverse of all his fortunes. He was dejected at the change—and flattered himself, for some time, from some gleams of kindness which occasionally escaped the king, that his case was not yet desperate; but the rapidity with which his numerous enemies pursued his destruction, excluded him at length from all hopes of ever being reinstated in his former authority. He then dismissed his retinue; and, as he had been ever a kind and beneficent master, the separation was not effected without tears on both sides. The remainder of his persecution was severe in the extreme—he was indicted in the Star Chamber, and abandoned to all the rigour of the parliament. The charges brought against him were none of them important; and, of the forty-four heads of accusation, surely nothing can exceed the absurdity of the following—“that he had endangered the king’s health, by whispering in his ear, at a time when he was afflicted with a disorder, the consequence of his debaucheries.” But Henry dreaded his conscientious opposition to the new doctrines he was attempting to establish, and determined to consummate his ruin. He was accused of high treason—pursued to Cawood, in Yorkshire, where he had fixed his residence—and brought as far as Leicester Abbey, on his way to London, to take his trial. But death interposed—he was attacked with a disorder, occasioned by the agitation of his mind and the fatigues of his journey, and expired on the 28th Nov. 1530. A little before his death, he addressed these affecting words to Sir William Kingston, Constable of the Tower. “I pray you have me heartily recommended unto his royal majesty; and beseech him, on my behalf, to call to his remembrance all matters that have passed between us from the beginning, especially with regard to his business with the queen, and then he will know in his conscience whether I have offended him. He is a prince

of a most royal carriage, and hath a princely heart ; and, rather than he will miss or want any part of his will, he will endanger the one half of his kingdom. I do assure you that I have often kneeled before him, sometimes three hours together, to persuade him from his will and appetite, but could not prevail. *Had I but served God as diligently as I have served the king, he would not have given me over in my grey hairs.* But this is the just reward that I must receive for my indulgent pains and study, not regarding my service to God, but only to my prince !”

Thus died this famous cardinal, whose character seems to have contained as singular a variety, as the fortune to which he was exposed. The obstinacy and violence of the king’s temper may alleviate much of the blame which some of his favourite measures have undergone ; and, when we consider that the subsequent part of Henry’s reign was much more criminal than that which had been directed by Wolsey’s counsels, we shall be inclined to suspect those historians of partiality, who have endeavoured to load the memory of this minister with such violent reproaches. If, in foreign politics, he sometimes employed his influence over the king for his private purposes, rather than his master’s service, we must remember that he had in view the papal throne, a dignity which, had he attained it, would have enabled him to make Henry a suitable return for all his favours. There is reason to think that the king was well acquainted with the views by which his minister was actuated, and took a pride in promoting them. He much regretted his death when informed of it, and always spoke favourably of his memory—a proof that ill-humour, more than reason, or any discovery of treachery, had occasioned the persecu-

tions against him. From the unjust trial and death of Buckingham, it is not here pretended to justify him.

But let this just and lasting praise be paid to the memory of Wolsey—he encouraged letters, and founded a noble endowment at Oxford, as well as at his native place. We have said, that to his dependants he was kind, beneficent, and humane; and, that he was capable of inspiring friendship and the utmost devotion to his person, the intrepid defence of Cromwell, and the disinterested services of Cavendish, are lasting records.





*The Battle of Tewkesbury.*



## THE PASSAGE OF THE GRANICUS.

LE BRUN.

ALEXANDER the Great, after having paid great honours to the memory of Achilles, and caused games to be celebrated around his tomb, departed for Ilion and joined his army, encamped at Arisba, crossed Percote, the river Praxie, Hermote, Colone, and arrived, in order of battle, upon the banks of the Granicus.

The Persian cavalry, arranged on the opposite side, formed a considerable line, to occupy the passage in its widest part.

Parmenion, and many other captains, advised Alexander to encamp upon this spot, that his troops might rest themselves; and to pass the river early on the following morning, since the enemy would be then less able to oppose them. They represented to him that the river was deep, and the shores rocky—that the enterprise was dangerous—and that, if he failed of success, every thing was at stake. These arguments made no impression on the mind of Alexander. He replied, that he should be overpowered with shame if, after having crossed the Hellespont, he should stop before a rivulet: so contemptuously he spoke of the Granicus.

Alexander then mounted his horse, and ordered his principal officers to follow him. He commanded the



## THE PASSAGE OF THE GRANICUS.

right wing, and Parmenion the left. He had previously caused a large detachment to push across the river, when he ordered the left wing to advance. At the head of the right, he immediately plunged into the stream, and was followed by the rest of the troops, trumpets sounding, and with the acclamations of the whole army. After having stemmed the rapidity of the river, and overcome every obstacle that awaited him on the opposite shore, he repulsed the enemy, became master of the field, and, animating his soldiers by his presence, gained one of the most glorious victories which this conqueror has left to the remembrance of posterity.

The picture of the pass of the Granicus is painted upon canvas—it is sixteen feet high, by thirty wide. It was ordered by Louis XIV. to decorate the Gallery of Apollo at the Louvre. The action is represented with great spirit, the movements are noble and animated, the drawing in a grand style, and the groups artfully distributed. The disorder of a battle is well expressed, but without confusion. Alexander preserves, in the hour of danger, the calmness of a hero accustomed to victory.

This fine painting, in which the costume is well observed, a perfection rarely observed in the time of Le Brun, would be beyond criticism, if the figures were less round, and if the touch had all the firmness which might be expected from so energetic a painter.





London: Published by J. G. & J. W. Groom, 11, Strand, 1848.

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## THE FAMILY OF DARIUS.

LE BRUN.

DARIUS CADOMANUS, the twelfth and last king of Persia, judged it necessary to march in person against Alexander, who was advancing with all the rapidity of a conqueror. The army of Darius, consisting of 600,000 men, going to battle with all the luxury and preparation of a pompous ceremony, were unable, at Issus, to stand against the veteran troops of the son of Philip. This memorable day completed his glory. Darius, obliged to fly under the favour of the night, abandoned his camp, his treasures, and his family, which remained in the power of the conqueror. Alexander, accompanied by Hephestion, his favourite, went to visit these august captives, and treated them with the kindness of a father, and the magnificence of a king.

Alexander and Hephestion having entered the tent of the princesses, they all prostrated themselves before the latter, whom Sysigambis, the mother of Darius, took for the king, deceived by the magnificent dress and noble air of the Macedonian captain. On discovering her error, she wished to make an excuse; "No, my mother," replied the conqueror, "you have not been mistaken; this is another Alexander." Such is the subject of this picture.

This heroic and affecting scene explains itself on the view of the simple sketch. Near Sysigambis is seen the queen, the wife of Darius, on her knees, presenting



## THE FAMILY OF DARIUS.

her young son to the victor; behind her is Statira, in tears, with her young sister, both of them the daughters of Darius. A numerous train of women, priests, and eunuchs, express, by their different movements and the change in their countenances, the sentiments of fear, hope, and admiration, with which they are penetrated.

This picture, which is considered as the master-piece of Le Brun, is remarkable for the richness of its ordonnance, the exactness and variety of its costume, the nobleness of the forms, the dignity of the characters, and the truth of expression. A more luminous effect, a more delicate and more varied colouring, and a less uniform touch, would doubtless place this celebrated painting above all competition.

Le Brun painted this picture at the most brilliant epoch of his talents; and found the favour he already enjoyed under Louis XIV. encreased by it. This monarch wishing to see him at work, that he might himself judge of his abilities, ordered him to Fontainebleau, where he was in 1661, and required of him such a picture as he would like to paint, leaving the choice of the subject to himself. An apartment was assigned to him in the castle, adjoining that of his majesty, who came almost every day to inspect his work; and was no less charmed with the understanding, manners, and conversation of the painter than with the productions of his genius. It is thus that Le Brun executed, as we may say under the eye of Louis XIV. this famous picture of the Family of Darius, of which Edelinck has made an admirable engraving.







Doyen inv.

T.L. Bushy sculp.

Myer recit.

## ST. GENEVIEVE DES ARDENS.

DOYEN.

THIS picture, which has been long esteemed one of the finest of the modern school, has been restored to the church St. Roch, of which it was formerly one of the principal ornaments. It decorated the altar of a chapel, dedicated to *St. Genevieve des Ardens*.

St. Genevieve, the patroness of Paris, was implored by the inhabitants of that city, at the time of a contagious malady, known by the name of the *feu sacré*, with which it was afflicted, under the reign of Louis VI. in the year 1120. The painter has laid the scene before the door of an hospital: a female, whose apparel announces her of distinguished birth, upon her knees, seems to put her infant under the protection of the saint, of whom the contagion is on the point of depriving her. On the right hand, and behind the group of women who support her, a diseased person, whom her attendants would restrain, employs her remaining strength to effect her escape;—and extending her arms towards heaven, endeavours to unite in public prayer. Above the clouds, St. Genevieve is perceived soliciting the blessing of heaven, surrounded by angels, bearing their proper attributes.

The fore-ground of the picture presents another scene of grief. A youth, in the prime of his age, expires in the

## ST. GENEVIEVE DES ARDENS.

arms of an old man; beside him are extended several victims, who have fallen under this calamity.

This work, the composition of which is as energetic as the subject is interesting, has been executed in a proportion greater than nature; it is regarded as the chef-d'œuvre of Doyen.





After a Dutch Master

Engraved by George Cooke.

*Christ in the Garden*



## JESUS ON THE MOUNT OF OLIVES.

CARLO DOLCE.

“AND he came out, and went, as he was wont, to the mount of Olives : and his disciples also followed him.

“And when he was at the place, he said unto them, Pray that ye enter not into temptation.

“And he was withdrawn from them about a stone cast, and kneeled down and prayed,

“Saying, Father, if thou be willing, remove this cup from me : nevertheless, not my will but thine be done.

“And there appeared an angel unto him from heaven, strengthening him.

“And, being in an agony, he prayed more earnestly, and his sweat was as great drops of blood falling down to the ground.” St. Luke, Chap xxii.

Such is the sublime and interesting subject of the picture before us, which Dolce has admirably represented. The head of Christ is replete with sentiment, and the composure and resignation of the holy personage ably pourtrayed, notwithstanding the agitation and the sufferings he undergoes. There are few figures of our Saviour



## JESUS ON THE MOUNT OF OLIVES.

of which the head is designed with equal dignity. The angel who presents him the cup, and the cross, the instrument of his punishment, is not attired with taste, but the expression and attitude are happily imagined.

This picture, of which the figures are of small proportion, is executed with care, without being exquisitely finished. The colouring is harmonious, and of a pleasing effect, without offering those factitious tones, which, although highly striking, are not esteemed by real connoisseurs.

Many persons have attributed this picture to Jacopo Ligozzi; but the reputation acquired by Dolce, in the representation of religious subjects, and especially the talent with which he has expressed, in various productions, the sufferings of Christ, induce us to think that this picture is from his pencil.





## BELISARIUS.

GERARD.

HAVING, in our description of the Belisarius by David, given some account of that illustrious, but unhappy warrior, it is here unnecessary to resume the subject.

The picture before us offers an episode in the life of that unfortunate hero; but this episode is not founded upon any historical tradition; it is purely the invention of the painter, and presents no inconsiderable portion of genius. Belisarius, the victim of the jealousy of the great, and of the ingratitude of the Emperor Justinian, whose power he confirmed, is at length despoiled of his riches, deprived of his sight, and, upon his return to his former possessions, finds himself reduced to implore the aid and pity of those that pass by. The young companion of his misfortunes has just been wounded by a serpent, which is observed attached to its prey, and, instead of being able to guide the steps of Belisarius, becomes in reality an afflicting burthen to the old man. The youth appears to be on the point of death. Belisarius, with one hand, presses him to his bosom, and with the other holds his staff, the only support now left him in his misery, and endeavours to trace the road which he ought to follow. But the sun has already set behind the mountains, the horizon becomes dark, and Belisarius, bewildered, is seen treading upon the borders of a precipice.

## BELISARIUS.

Those who beheld the original picture in the exhibition, some years since, will recollect the marked and vigorous expression of Belisarius. The hero seems sensible of the horror of his situation, but, superior to all danger, retains his presence of mind. The group projects from a bright and luminous sky. The cloak of Belisarius is red—his tunic green. The opposition of light and shade produces an uncommon effect, which is strengthened by the interest of the subject and the beauty of its execution.







Enacted by custom

Enacted by custom

Enacted by custom

Enacted by custom

## OFFERING TO ESCULAPIUS.

GUERIN.

THE artist has borrowed the subject of the picture before us from an Idyllium of Gessner.

Two young men conduct their father, greatly enervated by disease, towards the statue of Esculapius. Their sister, in the bloom of youth and beauty, contemplates with a degree of surprise, intermixed with pleasure, the serpent who is discovered eating the fruit which is placed upon the altar. This action, according to the pious ideas of the ancients, announces that the offering had been favourably received by the gods.

This interesting composition recalls to the memory of the spectator, various beautiful pictures which have established the reputation of this young and ingenious painter. In it are observable, that dignified simplicity, correctness of design, tenderness of expression, and freedom of pencil, by which the works of M. Guerin are distinguished.

## OFFERING TO ESCULAPIUS.

This picture was painted in the year 10, (1802,) immediately after his celebrated picture of *Phaedra*, which obtained a considerable prize.





"The Resurrection"

8. 10. 10

## THE PLAGUE AT JAFFA.

M. GROS.

THIS picture, which established the reputation of its author, was exhibited in the Saloon, at the Louvre, in the year 13, (1806) and afterwards purchased by government, who caused it to be wrought in tapestry.

Buonaparte is easily distinguished; his expression is that of calmness and beneficence; his attitude is simple and dignified, and the whole figure bears the most decided character. The better to represent the danger of Buonaparte, upon this occasion, the artist has placed behind him two officers; one of them holds an handkerchief to his mouth, and the other, enveloped in his cloak, withdraws from the infectious scene. Between the general and the diseased person whom he touches, and who regards him with emotion, is the principal physician to the army, M. Desgenettes, no less celebrated for his ability than his courage. The sentiment, operating on his mind, is ably pourtrayed; he is apprehensive lest Buonaparte should fall a prey to the afflicting malady, which he encounters with too much confidence. On his knees, and before this figure, a soldier, of the 18th brigade, discovers the same fear; he forgets his own sufferings in contemplating the peril to which his general is exposed, whom he seems anxious should retire. The figure of an infected person, whose wounds are dressed by two Turkish physicians, unites very happily with this group, as does that of an old soldier, leaning upon his







## THE PLAGUE AT JAFFA.

crutch. Nearly on the same ground a Frenchman, afflicted with the ophtalmia, common to those climates, hearing the voice of his general, approaches to the place from whence it issued. The fore-ground presents another scene. A young surgeon, the victim of his humanity, appears in a swoon, attacked by the malady, from which he was desirous of saving the unfortunate person expiring at his feet. The painter has devoted the other part of his picture to the expression of the symptoms, and the disastrous effects, of the pestilence. A victim, extended upon the ground, rends his hair, while the contraction of his limbs exhibits the excess of his sufferings. The features of another person, who rises to behold Buonaparte, evinces that he has recovered from a similar attack. A third is motionless, his head supported by his hands, and appears insensible to the scene that is passing around him. Further on, two officers, one of whom is blind, receives, with gratitude, the bread distributed by the Turks. One of them indicates to the sufferers the succours that have been given to them by the commander in chief. Behind this group, two slaves carry away the body of an afflicted person, of whom only the legs are visible.

In this extensive composition the artist has omitted nothing that could explain the subject, and shew the place where the action passes. The architecture of the Orientals, the burning sky of Syria, and the position of the city of Jaffa, are rendered with the greatest exactness. The colouring is beautiful, the design vigorous and bold; the draperies of the Asiatics, and the cloaks of the soldiers, present large folds and fine masses, and the tout ensemble exhibits the pencil of a master destined to become a proficient in his art.





Ende des 15. Jahrhunderts

Einmalige Aufnahme von ...

... ..



## THE SACRIFICE OF ABRAHAM.

HOLBEIN.

It is surprising that an artist like Holbein, who became an admirable painter without the assistance of a good master, and without witnessing any chef-d'œuvre in painting, should not have been sensible of the impropriety of representing Abraham in the costume of the sixteenth century, and that the places he exhibited could not be decorated with steeples. Such gross anachronisms can scarcely be palliated by the numerous beauties of the composition.

On the fore ground of the picture, Abraham having reached the foot of the mountain, separates himself from the servants who accompanied him, and loads his son with the wood necessary for the sacrifice. At a distance they are both discovered ascending the mountain;—the patriarch carrying fire and a sword. At the top of the mountain he is on the point of striking his son, extended on the pile, when an angel restrains his arm.

Nothing so much destroys illusion as the reunion of several scenes in the same picture : and this defect is here rendered the more striking, from the aërial perspective being so little visible, that the three groups seem to be too closely connected. A light and free pencil, a transparent, lively, and harmonious colouring, constitute the merit of this production, which betrays, nevertheless, a



## THE SACRIFICE OF ABRAHAM.

degree of dryness in certain details, and of which the design is only an imitation of common nature. From this reproach the head of Isaac, in the fore-ground, is to be excepted, the character of which is pleasing and interesting: the attitude of this figure, has, moreover, considerable grace.





Benard sculp.

*Napoleon Bonaparte*

*Chancelier de l'Empire, le 11 Brumaire, l'an 10*

## PORTRAIT OF BUONAPARTE.

ROBERT LEFEBVRE.

THIS portrait, given by Buonaparte to the city of Ghent, was painted in the beginning of the year 12, (1804,) at the desire of M. Denon, principal director of the central museum of the Arts. It is on this account that he is represented in the costume of the chief consul.

The Emperor is represented on foot, his right hand pointing to one of the papers with which the table is covered. The back-ground displays the interior of an apartment.

The coat is of raised velvet, embroidered with gold; the waistcoat and the pantaloons are of white velvet, equally enriched with embroidery; the carpet is green, with a gold border; the chair gilt, and of an antique form. The ground of the picture is of a single vague tone, and sufficiently dark.

The artist, who has acquired considerable reputation, as a portrait painter, has executed this picture with particular care. It has, moreover, the peculiar merit of being an exact resemblance; and is remarkable for vigour of colouring, brilliancy, and harmony of effect.

## PORTRAIT OF BUONAPARTE.

Four other painters, M. M. Greuze, Meynier, Gros, and Madame Benoit, have been likewise commissioned by M. Denon, to paint the portrait of the Emperor Buonaparte, as a present to different cities.







J. M. 1812.

Scenes of the

History of the Church of Rome

of the

## THE DEATH OF HANNIBAL.

LE MIRE THE YOUNGER.

HANNIBAL, shut up in his chamber, hears the approach of the Roman soldiers, commissioned to seize his person. His retreat being cut off, he determines to take away his life. Apprehensive of his danger, he rejects the prayers of a slave, who, upon his knees, entreats him not to take the fatal poison; and, putting the cup to his lips, he appears to pronounce the following words, "Rome shall be delivered from the terror which I inspire; of the degeneracy of the people, this day exhibits sufficient proof. Their fathers had the generosity to caution Pyrrhus to beware of a traitor who threatened his life; they have now the baseness to engage Prusias to destroy his guest and his friend." He swallowed a subtle poison, which he had, for a length of time, carried about him, and expired in the 70th year of his age.

Such is the subject of the present picture, in which, to shew the peril of the Carthaginian chieftain, the artist has placed in the back-ground the Roman eagles.

The expression of Hannibal is striking and profound; that of the slave presents, by its naïveté, a judicious contrast to the tranquil character of the hero. The basso-relievo, at the top of the picture, recalls to the memory the battle of Cannæ, and the rings of the Roman knights, deposited at the feet of the conqueror,

## THE DEATH OF HANNIBAL.

and proves that M. Le Mire did not begin his subject without previous study. We can only accuse him of representing Hannibal somewhat younger than history reports him.

The drawing of this picture, of which the figures are of the natural size, is noble and correct, the colouring harmonious, and the execution highly finished. The draperies are in good style, and the accessories painted with considerable taste.





J. G. Smith del.

J. G. Smith del.

The Punishment of the

London: Published by Wm. Wood & Co. 10, Abchurch Lane, 1854.

## THE PUNISHMENT OF A VESTAL.

PEYTAVIN.

Two particular laws were imposed on the priestesses of Vesta—attention to the holy fire, and to observe the greatest continence. She who, by her negligence, suffered the sacred flame to become extinct, was severely scourged by the high priest; but the punishment was inflicted in an obscure place, and the Vestal was veiled.

Those who violated their virginity received a capital punishment. Numa condemned them to be stoned. A posterior law enjoined that they should be decapitated; and it is believed that Tarquin the elder established the custom of burying them alive: this punishment was, for the first time, carried into effect under his reign. Two sisters, convicted of incest, obtained the privilege of Domitian to chuse the manner of their death. Another was condemned to be precipitated from the summit of a rock; she fell without doing herself an injury: they had, however, the cruelty to renew the execution.

The Vestals were sometimes exposed to the torture, and when the proof of their crime appeared to be sufficiently established, votes were collected before punishment was pronounced.

The day appointed for the punishment the religious chief, followed by the pontiffs, went to the temple of the



## THE PUNISHMENT OF A VESTAL.

goddess, where he despoiled the guilty person of her ornaments, with every mark of degradation.

After having bound her with cords they caused her to ascend a litter, closed on every side, in order that her cries might not be heard, and in this state she was led to punishment. The friends of the priestess had permission to follow her. The procession moved on slowly, and with the utmost silence. The day was regarded by the people as unfortunate, and they refrained from being upon the road when this dreadful ceremony was to pass.

Arrived at the gate Collina, the Vestal was delivered into the hands of the executioners upon the tomb destined to receive her. This tomb was a subterraneous cavity, of the form of a long square, into which the offender was compelled to descend by means of a ladder; and having seated her on a bed, adjoining which was a table, a lighted lamp, a small quantity of oil, bread, milk, and water; they closed the opening to the vault, and covered it with earth. Such was the ceremony of these horrid executions. The author of the picture before us has followed the descriptions given of them by various authors, with much interest and effect.





## THE WITCH OF ENDOR.

SALVATOR ROSA.

IN the book of Kings it is related, that Saul, anxious to learn the issue of a battle which he was on the point of giving to the Philistines, addressed the Lord, who replied to him, neither by prophecies, by priests, nor by vision. Saul then sought an old prophetess, who lived at Endor. This woman, at his entreaty, caused the ghost of Samuel to appear before him. This spectre announced to the king of the Hebrews that God had abandoned him, and that David would become possessor of his kingdom.

A subject so picturesque suited perfectly the lively and fertile imagination of Salvator Rosa. The witch, hideous of figure, and with hair erect, throws incense upon a tripod. Around her, skeletons, owls, and various phantoms are visible. The shade of Samuel, enveloped in a white drapery, stands before Saul. The king, on his knees, hears with fear and astonishment, the unpropitious prophecy. In the back ground, two warriors are seen, who, according to the sacred writings, accompanied Saul on this occasion.

All the parts of the picture concur in the effect which the painter was desirous of producing. The drawing is somewhat rude and spirited—the colouring sombre, and as it were mysterious—and the execution bold. The

## THE WITCH OF ENDOR.

only fault in this picture is, that Salvator Rosa has given modern armour to Saul, and the two Israelites.

This picture, the figures of which are of the natural size, has long decorated the apartments of the palace at Versailles.







*Chrysomelidae*

## A SCENE OF THE DELUGE.

REGNAULT.

HISTORIANS make mention of several deluges. In the *Group*, by *Clodion*, on the same subject, we detailed their various opinions, and the tradition of different people, to which the reader is referred.

Regnault, in representing an episode of this disastrous event, had it not in contemplation to recal the Deluge of Noah. He would otherwise have placed in his picture the ark, in which this patriarch saved himself and his family, his servants, and animals of every kind. The artist seems disposed simply to offer certain personages to our view. We behold these unfortunate people on the point of being buried under the waves, whose fury has exhausted their strength. One of them is already dead. Another, possessing greater vigour, carries his father upon his shoulders; and, laden with the precious burthen, endeavours to reach the top of a mountain, the base of which is covered with water. They cast a desponding look upon the female they are incapable of saving, who employs her last efforts to raise her child from the surrounding element, and to prolong its days.

This picture, during its exhibition, was beheld with emotion, and warmly applauded. The execution corresponds with the poetical idea conceived by the author,

## A SCENE OF THE DELUGE.

which is developed with no less energy than grace. In this composition the great beauties of painting, expression, design, and colouring, are united with the happiest effect.





## THE THREE GRACES.

REGNAULT.

THE Graces, otherwise called the Charities, were, according to the most received opinion, the daughters of Bacchus and Venus; according to others, of the Sun and Aglaia, or of Jupiter and Juno, or of that god and Eurynome. The Athenians and Lacedemonians acknowledged but two; in other parts of Greece they admitted four; but the majority of the Poets have fixed their number to three, whom they call Aglaia, Thalia, and Euphrosine. They were the companions of Venus; and the goddess of beauty was indebted to them for those charms and attractions which caused submission to her sway. The ancients attributed to these beneficent deities the most precious of all gifts; gaiety, evenness of temper, sweetness of manners, liberality, eloquence and wisdom. They also presided over beneficence and gratitude.

Eteocles, king of Orchomenes, was the first who raised a temple and altars to them; others say it was Lacedemon, fourth king of the Lacedemonians. They received the same homage at Elis Delphos, Perge Perinthus, Byzantium, &c. They had temples in common, with other deities, as Cupid, Mercury, and the Muses.

Greece was filled with pictures, statues, inscriptions, and medals which attested their worship. There was at Pergamus a picture of these goddesses painted by *Pythagoras of Paros*; another at Smyrna, by Apelles. Socrates had their statues carved in marble, and Bupalus in gold.



## THE THREE GRACES.

Their symbols were numerous; at first they were only represented by mere rude stones, afterwards in human forms, clothed with light transparent dresses; and latterly quite naked.

They were represented young, because agreeableness has been always looked upon as the attribute of youth; little, and of a slender shape, because their attractions consist in trifles; a gesture, a smile, &c. Although they were considered as virgins, Homer gives husbands to two of these divinities, and unites them to the dull god of Sleep, and the deformed Vulcan. The statues of the Graces were to be seen at Elis; one held a rose, the other a branch of myrtle, plants particularly consecrated to Venus; the third a die, in token of the inclination of youth to sports and pleasure. They were sometimes represented in the midst of the most frightful satyrs: oftentimes the statues of the latter were hollow, and on opening them, were found little figures of the Graces. It was to these emblematic statues that Socrates used to compare himself, meaning thence to inculcate that we are not to judge of men by their appearance, and that an ill favoured exterior, sometimes conceals the gifts of the soul and the charms of the mind.

The picture of the three Graces, of which this plate presents a sketch, was painted by Regnault, and exhibited in the work-shop of the artist at the Louvre, with those of Hercules taking Alcestes from Hell, and the Death of Cleopatra. This of the three Graces is in its size a little below half nature; it unites purity of contour, fineness of colouring, charm of expression, and a neat and harmonious effect. The back ground is of a vague tone, and presents nothing accessory.





## THE CONFIRMATION OF PEACE.

RUBENS.

LOUIS XIII. and Mary de Medicis, his mother, testify to each other in Heaven, the strongest marks of affection. Beside them Charity appears, pressing an infant to her bosom : a divinity, the emblem of Prudence, is also present. On the other side of the picture is a woman, whose attributes indicate the French government. Courage, with a thunder-bolt in her hand, precipitates to the bottom of an abyss, the Hydra, which gave birth to their internal dissensions.

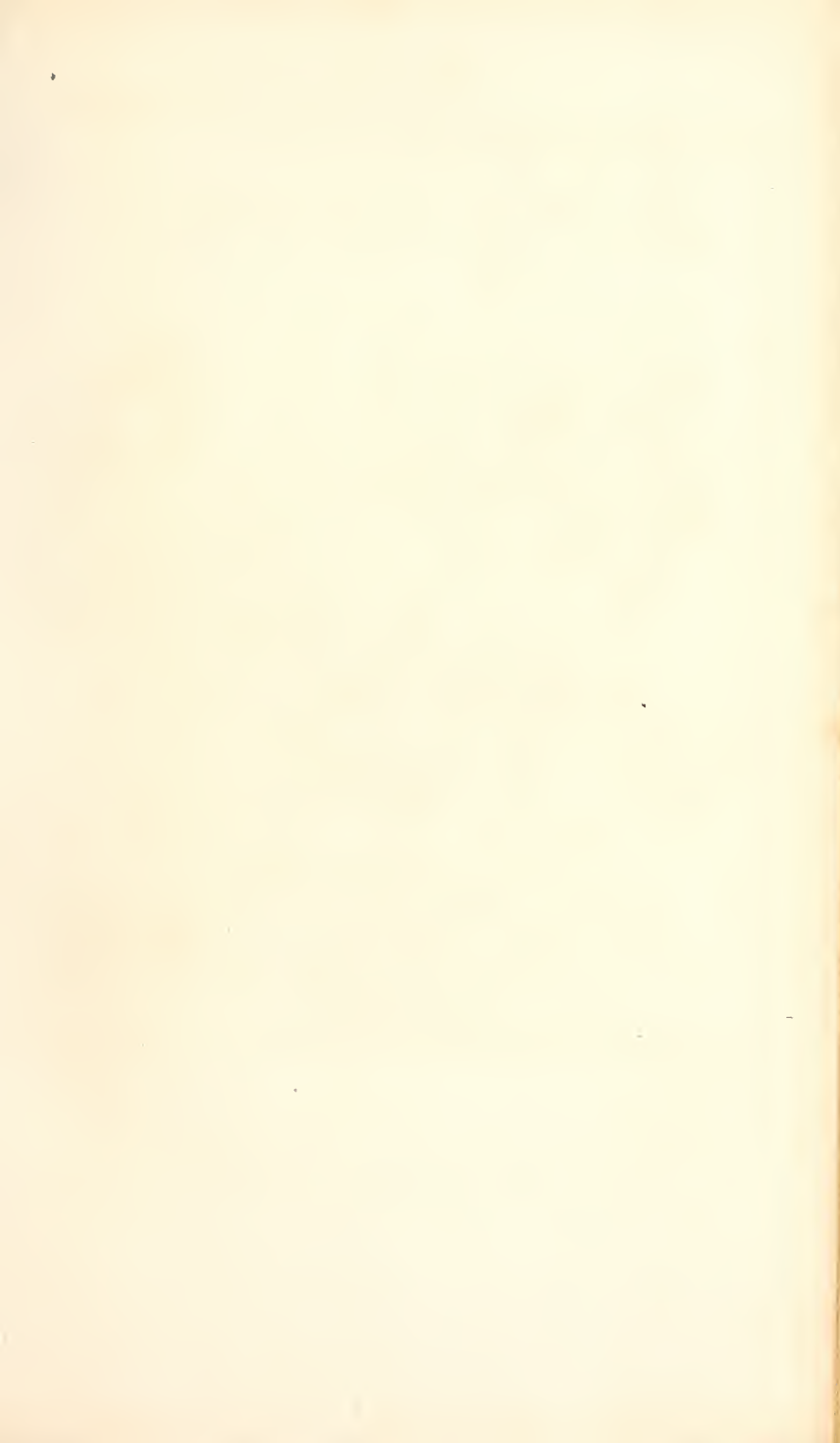
The principal light falls upon the queen : the freshness of the carnations, and the white satin robe, give a brilliancy to this part of the picture which is but seldom found in the works of Rubens. The figure of the king is boldly coloured, and has the merit of resemblance. To these noble and quiescent personages, the artist has opposed the colossal form of the Hydra. In the representation of this ideal being, Rubens has displayed the fertility of his imagination. The drawing is spirited and ferocious, the colouring lively ; and, the masterly style with which it is executed, produces the happiest effect.

This animated composition would have appeared still more beautiful, had Rubens adopted lighter models for

## THE CONFIRMATION OF PEACE.

his female figures. That of the queen is the only one remarkable for any degree of elegance.

This picture forms part of the series of painting, by Rubens, for the Luxembourg Gallery.







*Break ye every bond of iniquity*

*and ye shall be free*

## CHRIST DEAD, UPON THE KNEES OF THE VIRGIN, WITH OTHER FIGURES.

RUBENS.

THIS picture, the subject of which is too well known to require any explanation, is remarkable for a species of Anachronism, very common to religious pictures. This imperfection we have so frequently had occasion to notice, that it would be needless here to advert to it. Some pious founder, no doubt, recommended the subject, and Rubens felt it his duty to comply with his wishes.

In point of execution this picture has all the merit that distinguishes the works of the celebrated master who produced them. Force and variety of expression, brilliancy of colouring, grandeur of effect, and beauty of touch—such are the principal qualities which Rubens possessed in a very eminent degree. Many of his disciples attempted to imitate his manner, but they exhibited only the appearance; and even those who approached the nearest to his style, have only transmitted to us what it presents the least agreeable.

It is related as a singularity of Rubens, that he but rarely visited his best friends; but he received those very cordially who came to his house, excusing himself on account of the multiplicity of affairs with which he was engaged. He, nevertheless, did not fail going to see the

## CHRIST DEAD, &c.

pictures of such painters as requested his advice ; and, far from being disposed to condemn the works of such artists as required his advice, he inspired in them a noble emulation, by approving of their endeavours.





*Pubens pin.*

*Sands sculp.*

*Christ carried to the Tomb.*

*London: Published by Verner, Hood & Sharpe, Foultry, 1808.*

## THE DESCENT FROM THE CROSS.

RUBENS.

RUBENS has neglected, in this composition, to unite to his subject the accessaries by which it is characterized. He was willing to be indebted only to the magic power of his art for the effect produced upon the spectators.

The figure of Christ is one of the finest that has been delineated by the pencil of Rubens. The drawing is in a grand style, although in some respects wanting in dignity; but the colouring is eminently correct. The expression and sentiment observable in this figure, and in those of the other personages, present beauties of a superior kind. By the paleness of the Virgin—her eyes full of tears—by the expression of grief depicted in her countenance—the mother of Jesus is readily distinguished. In the representation of pathetic sentiments the excellence of Rubens appears. St. John and the Magdalen, whose heads only are seen, express considerable affliction; but the artist, with his known attention to propriety, has been careful not to let their sufferings equal the maternal agony of Mary. Joseph of Arimathea is ably characterized, by his venerable aspect and the richness of his costume. The manner in which the colours are distributed, contribute greatly to the effect of the picture. The white drapery which covers, in part, the body of Christ, forms, with the figure, a great mass of light. The green vestment of St. Nicodemus, the red robe and



## THE DESCENT FROM THE CROSS.

the blue tunic of the virgin, present vigorous tints, which contribute to bring forward the deadly paleness of Christ.

There is no doubt but that this picture, which is executed with so much fire and enthusiasm, is one of the small number painted entirely by the hand of Rubens. There is no single production, in which the qualities he possessed, such as a brilliant and correct colouring, much tenderness of expression and vigour of pencil, are carried to a higher degree of perfection.





1870. p. 27

1870. p. 27

## THE VISITATION.

RUBENS.

THE subject of the picture before us will be found in the first chapter of St. John.

“ And, in the sixth month, the angel Gabriel was sent from God unto a city of Galilee named Nazareth,

“ To a virgin espoused to a man whose name was Joseph, of the house of David; and the virgin’s name was Mary.

“ And the angel came in unto her and said, Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women.

“ And the angel said unto her, Fear not, Mary, for thou hast found favour with God.

“ And behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name JESUS.

“ And Mary arose, in those days, and went into the hill country, with haste, into a city of Juda;

“ And entered into the house of Zacharias, and saluted Elizabeth.

## THE VISITATION.

“ And it came to pass, that, when Elizabeth heard the salutation of Mary, the babe leaped in her womb ; and Elizabeth was filled with the Holy Ghost.

“ And she spake out, with a loud voice, and said, Blessed art thou among women, and blessed is the fruit of thy womb.

“ And Mary abode with her about three months, and returned to her own house.”

This picture, the figures of which are of the natural size, is remarkable for the freshness, delicacy, and transparency of its colours. The composition is well executed, and the effect purely ærial.







THE WOODS

## THE ANGEL RAPHAEL AND TOBIT.

RUBENS.

THE subject of the present picture has been already given in the description of a picture by Rembrandt, representing "Tobias and his Family prostrate before the Angel."

This picture of Rubens presents considerable beauties, with some defects. The expression of the angel is tender and pleasing; and, if the attitude be not elegant, it is sufficiently correct for the species of nature chosen by the painter.

The figure of young Tobit, less dignified than that of the celestial missionary, is ably drawn. The colouring is fresh, harmonious, and brilliant; and the tree, the water, and the sky, are executed with great freedom of pencil. Rubens appears to have painted the fish with peculiar care: he has perfectly represented the rich and varied tints of its body, still wet with its native element.

This picture, as its form indicates, served as a wing to some larger production. It is about three feet and a half wide, by eight feet six inches high.







*Decollation of John the Baptist.*

## THE DECOLLATION OF ST. JOHN THE BAPTIST.

RUBENS.

THE scene in the interior of a prison passes by torch light. The body of St. John the Baptist is extended on the ground. The executioner has just dissevered the head, which he presents to the daughter of Herod. An old female servant receives the bleeding head on a dish, and appears to congratulate her mistress on the death of her enemy. In the back ground an old soldier is observable, who appears concerned at the fate of the distinguished victim.

This picture is one of the two that were painted as wings to the *Descent from the Cross*; to the form of which this great artist has been able to adapt his composition with infinite skill. The effect is admirably produced,—and by illuminating the dreary scene by a sombre and mysterious light, a poetical idea is excited. The head of St. John is noble; those of the executioners, and the old woman, have a character of lowness and ferocity, perfectly appropriate. The colour is glowing and vigorous.

There are, however, some defects which injure the picture. The figure of Herodias is inelegant, and the body of St. John appears colossal in comparison with



## DECOLLATION OF ST. JOHN THE BAPTIST.

the other figures. The severed neck, and the blood which issues from it, present to the eye of the spectator objects of horror which Rubens, perhaps, ought to have withheld from observation.





Hand-colored

*Holy Family*

Engraved by J. G. Smith, from a drawing by J. M. W. Turner, 1808.

## THE HOLY FAMILY.

RUBENS.

THE Infant Jesus, lying in his cradle, caresses the child St. John;—they are contemplated by the Virgin, St. Ann, and Joseph, with inexpressible tenderness. Such is the subject of this eminent composition.

This picture is remarkable for the freshness of its tints, and the harmony of its parts; but, in some respects, is deficient in dignity and correctness of design.

It was taken from the Palace *Pitti*, at Florence, and is about three feet and a half high, by two feet and a half wide.

Since its removal to Paris it has been presented by government to the Museum at Dijon.

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### ANECDOTE OF RUBENS.

RUBENS being desired to take under his instruction a young painter, the person who recommended him, in order to induce Rubens the more readily to receive him, said that he was already somewhat advanced in the art, and that he would be of immediate assistance in his back grounds. Rubens smiled at his simplicity, and told him,

## THE HOLY FAMILY.

that if the youth was capable of painting his back grounds, he stood in no need of his instructions; that the regulation and management of them required the most comprehensive knowledge of the art.

This, it has been observed, painters know to be no exaggerated account of a back ground, being fully apprised how much the effect of a picture depends upon it.







The Descent

The Descent from the Cross

London: Printed by J. M. Galt & Co. in the Strand, 1847.

1847

## VENUS PRESENTING LOVE TO JUPITER.

LE SUEUR.

LE Sueur, in this picture, has followed no particular mythological tradition: his fertile and tasteful genius alone produced this charming composition.

The scene passes in the heavens. Venus, in all her bloom of Beauty, addresses herself to Jupiter, and presents him the youthful Cupid, who appears to be alarmed at the sight of the master of the gods. Jupiter, identified by his crown, and by the eagle beside him, expresses his admiration and surprise. Juno, his sister and his wife, Neptune, armed with his trident and his head covered with rushes, express likewise in a dignified, but energetic manner, the impression which the view of the infant excites. On a distant ground Diana is perceived, her forehead adorned with a crescent. Le Sueur has given to the figure an expression perfectly appertaining to this chaste goddess, which forms a happy contrast with those of the three other divinities. The attitude of Diana is thoughtful and disposed to melancholy. She appears to foresee the evils which the birth of love is likely to occasion to the universe. It is by such ideas that an artist gives an interest to his subjects, and places painting on a rank with poetry.

The drawing of these figures is noble and correct. Le

## VENUS PRESENTING LOVE TO JUPITER.

Sueur has avoided the disagreeable appearance which fore-shortening often produces. This picture formed part of the ceiling of a room in the hotel Lambert. The figures are about the proportion of three feet.





E Le Sueur prie.

T. J. Goussier del.

Le Sueur prie.

## THE RESURRECTION OF RAYMOND.

E. LE SUEUR.

THE miraculous event here represented, passes in a church. The priests, and the people, surrounding the body of Raymond, were engaged in the accustomed prayers, when the dead personage, rising from his coffin, was heard to pronounce the following words :—*Justo Dei judicio appellatus sum ; justo Dei judicio judicatus sum ; justo Dei condemnatus sum.* They are inscribed by Le Sueur, on the funeral pall, to render his subject the more intelligible. The chronicle adds, that St. Bruno, who witnessed this prodigy, resolved, from that moment, to embrace a monastic life.

Although the form adopted by Le Sueur, in this series of pictures, seems detrimental to the happy execution of this individual composition, in which a number of figures should be placed, this celebrated artist has had the ingenuity to depicture, without confusion, all the circumstances attending the event. The physiognomy of Raymond, is of a terrific expression. The spectators betray emotions suitable to their age and condition. Horror is strongly marked on the face, and in the attitude, of the chorister, whose book falls from his hands. The priest partakes of the general consternation ; but Le Sueur has distinguished the other personages, by giving them more gravity and composure. St. Bruno, seen in profile, on



## RESURRECTION OF RAYMOND.

the right of the picture, seems lost in reflection, on the sublimity of the judgment of God.

If the charm of colouring be not eminently apparent in the pictures of Le Sueur, they present, nevertheless, much simplicity and naïveté of tone ; and are executed with great freedom of pencil and effect.





## POPE VICTOR III. CONFIRMING THE INSTITUTION OF THE ORDER OF THE CHARTREUX.

E. LE SUEUR.

THIS composition, which is justly regarded as one of the best of the series of pictures painted by Le Sueur to decorate the convent of the chartreux, at Paris, is the thirteenth of that noble and interesting collection.

The pope is represented seated upon his throne. Beside him are several cardinals, one of whom reads the orders of the institution of the chartreux; the others confer together, and communicate their sentiments on the subject.

The sanction granted by the sovereign pontiff to the establishment of St. Bruno, ought not to be forgotten in the life of this Saint; but the subject admitting only inactive personages, and no marked and decided expression, the artist, it should seem, incurred the risk of being cold and monotonous. But these difficulties Le Sueur has overcome. He has given to Victor III. all the dignity suitable to the dignity of the church, and a character, for benignity, truly remarkable. The cardinals are drawn in various attitudes, but with appropriate gravity.

The drawing of this picture is eminently correct. The draperies are thrown together with considerable elegance; and the architecture displays much simplicity and good taste.









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## THE MARTYRDOM OF ST. LAWRENCE.

TITIAN.

THE birth-place of St. Lawrence is not known. His virtues, from his youth, attracted the affection of St. Sixtus, then archdeacon of Rome; who, being elected pope in the year 257, appointed him deacon, and chief of the seven faithful servants of the church. St. Lawrence had likewise the charge of the holy treasure, and distributed its revenues among the poor. The emperor Valerian having published an edict of proscription against the christians, St. Sixtus was put to death. Before he expired, he predicted that St. Lawrence would speedily, in his turn, receive the crown of martyrdom. At that time St. Lawrence being ordered, by the Prefect of Rome, to send him the money committed to his care, he presented to him the indigent people whom he had assisted. "Behold," said he, "in the persons of these poor men, the treasure you require." Irritated at these words, the Prefect condemned him to a most cruel death. Stripped of his clothing, the Saint was placed upon a gridiron, and sentenced slowly to suffer the punishment of fire. St. Lawrence, amid the most agonizing torments, retained his usual composure. He prayed that God would convert the Romans; and his prayer, before his death, was even in part granted. Many senators, who witnessed his punishment, embraced a religion which filled its followers with the sublimest sentiments, and buried, with due solemnity, the remains of the holy deacon, on the road leading to Tibur.

## THE MARTYRDOM OF ST. LAWRENCE.

The picture of Titian is one of the best painted on this subject. The figure is noble, and well-conceived ; and the fore-shortenings skilfully pourtrayed. The executioners have a ferocious character, suitable to their employ. The artist has increased the interest which the Saint inspires, by the introduction, in his picture, of a soldier ; who, by means of a fork, keeps him upon the iron ; and augments his sufferings. But what is to be particularly admired in this composition is the effect of the flame and smoke ; which, mingling with the clouds, impress upon the work a sort of mysterious horror.

It was necessary to possess, in an eminent degree, the knowledge of the principles of chiaro-scuro, not to hesitate to employ in this picture so many different lights, of which the reflections are difficult to express. The general harmony which pervades this work, by surmounting of this difficulty, renders it a master-piece of art. The figures are of the natural size. This picture was removed from the church of the Jesuits at Venice. Titian painted the same subject for the king of Spain, without any considerable alterations.





Engraved by J. G. Smith

London: J. G. Smith

Engraved by J. G. Smith



## THE DEATH OF CLEOPATRA.

A. VERONESE.

THE courage of Mark Antony—his errors—the distinguished character he supported—and his miserable death, render him one of the most important personages in history. During the civil wars he espoused the cause of Cæsar, and escaped from Rome, disguised as a slave, in order to join him. Cæsar, delighted with his zeal, gave him his entire confidence. At Pharsalia, where the sovereignty of the world was disputed, Mark Antony had the command of the left wing. He was afterwards general, and consul. It is well known, that Antony offered publicly the crown to Cæsar, and that this action, preconcerted among themselves, was one of the causes of the death of the dictator. After this event Antony excited the populace to pursue his murderers, and he would have succeeded his friend in the supreme power, had not Octavius, the adopted son of Cæsar, disputed it with him. Become now declared enemies, they gave each other battle under the walls of Modena. Antony performed prodigies of valour; but was in the end defeated. A little time after, these rivals became reconciled, and formed, with Lepidus, that famous triumvirate, which cost the Romans so much bloodshed. Antony afterwards gained the battle of Philippi, in which Brutus and Cassius were overcome. The avengers of the death of Cæsar, after that day, became masters of the world. This Antony divided with his colleagues, taking, as his portion, Greece,



## THE DEATH OF CLEOPATRA.

Macedonia, Syria, and Asia. It was at this period that the charms of Cleopatra, Queen of Egypt, obtained such ascendancy over his mind, and caused his ruin. He carried his love for this princess to a pitch of extravagance, and separated himself from Octavia, sister of Octavius. The fatal battle of Actium delivered the latter from a redoubtable coadjutor. Cleopatra fled, and Antony renounced the victory to follow her footsteps. Abandoned by his friends, betrayed by his mistress, who caused a false account of her death to be communicated to him, he stabbed himself with his sword; and upon learning that she was living, he desired to be conveyed before her, that he might expire in her arms. Cleopatra having fruitlessly endeavoured to captivate Octavius, poisoned herself with an asp, to avoid the disgrace of being dragged at the car of the conqueror.

The liberty taken by A. Veronese, to represent at the same moment the death of Mark Antony and that of Cleopatra, is by no means excusable, as being foreign to the historical fact. The picture presents defects of another species. The drawing of the figure of Mark Antony is wanting in correctness and dignity; and although the heads of some of the females possess expression, the generality of the personages assisting at the melancholy catastrophe, appear not to be sufficiently concerned. Nevertheless, the size of the composition, the freedom of pencil observable in it, and its pleasing details, stamp a value upon the work; which is, moreover, one of the artist's best productions. This picture is in the collection of the Hotel de Toulouse at Paris.



Santa Cruz

William Tell

Illustration of the story of William Tell, by J. A. S. Smith, 1847.



## WILLIAM TELL.

VINCENT.

THE circumstance of William Tell precipitating into the waters Gesler and his partizans, is well known : but, occupying, as it does, an important point in the history of the Swiss, it may not be improper to relate some of the circumstances that preceded it, for the better explanation of the subject chosen by the painter,

After a long series of dissensions, the Helvetic cities, to avoid new afflictions, and to secure themselves from the oppression which they had undergone, began, towards the year 1245, to form, among themselves, certain regulations ; and made choice of protectors, among the most powerful and respected of the neighbouring chiefs.

The assistance of Rodolpho d'Hapsbourg was particularly implored. The greater part of these cities having placed themselves, in 1257, under the safeguard of that prince, consented to receive, from his hands, captains and governors, and assigned to him certain revenues as the price of his protection. Rodolpho acquiesced in these wishes, and obtained, a little time after, by this powerful succour, the imperial dignity.

The conduct of Albert, son and successor of Rodolpho, was, with respect to the Helvetians, in direct opposition to that of his father. Desirous of converting into servi-

## WILLIAM TELL.

tude, the voluntary obedience they paid to him, he sent for their government officers, who fell into all his views, by raising intestine commotions.

On the 18th of November, 1307, Herman Gesler, bailiff of Uri, among other indignities, had the audacity, in the public market of Altorff, to hang his cap upon a pole, and to enjoin the passengers to salute it, under pain of death. William Tell, of Burghen, in the canton of Uri, having disregarded this order, Gesler caused him to be arrested; but fearing the commotions which this atrocious act might excite, and the resentment of the relatives and friends of William Tell, he did not dare to retain him in the prison of Uri. He conducted him across the lake in open defiance of the law, which interdicted the transportation of prisoners, out of their country.

They had scarcely left the banks of the lake, when a southerly wind blew, with uncommon violence, through the defiles of mount Gothard: the lake, which in that part was extremely narrow and deep, pushed its waters against the rocks, where they broke with the utmost fury. Being in imminent peril, Gesler ordered the cords, by which Tell was bound, to be removed. Tell was known to be an excellent boatman; and, by his address, they reached Luzernberg. Here Tell leapt from the boat, upon an even rock, and, upsetting the bark with his foot, Gesler and his companions were immediately precipitated into the lake. Gesler, however, saved himself from the storm; but on landing at Kusnacht, as he was proceeding through a narrow pass, Tell shot at him with an arrow, which instantly deprived him of life.







*TL. Bachy. sculp.*

*Vinc. pin.*

*1711. 1712. 1713. 1714.*

## THE SEIZURE OF PRESIDENT MOLÉ.

VINCENT.

DURING the minority of Louis XIV. and the administration of Cardinal Mazarin, an insurrection of the most serious kind broke out in Paris. The people were oppressed with taxes—the salaries of the officers of parliament had been withheld—and two parties excited terror, under the names of the *Frondeurs* and the *Mazarins*.

On the 16th of August, 1648, the cardinal caused Peter Broussel, counsellor of the supreme court, to be arrested. This occasioned a most unexpected commotion. The people, highly incensed, flew immediately to arms; the shops were closed; and chains placed across the streets. The following morning the hall of the palace was filled with an immense multitude, who called out, “Broussel! Broussel!” The parliament, to the number of one hundred and sixty members, left the court, and embodied themselves in the Palais Royal. They were received with the most general acclamations; and the barricades were removed as they passed. The first president had immediate access to the queen; but nothing was resolved upon, with respect to Broussel.

The parliament having left the Palais Royal, without touching upon the release of Broussel, they no longer experienced their former acclamations. When they

## THE SEIZURE OF PRESIDENT MOLE.

came to the Barriere des Sergents, where the first barricade was placed, there arose among the people murmurs, which they had the address to appease. On arriving at the second, murmurs were increased to menaces, which they also silenced, by conciliatory means. At the third barriere, which was at the Croix du Tiroir, they met with considerable resistance; and, as they advanced, a confectioner's apprentice, followed by others, putting a halbert to the breast of the first president, exclaimed, "Turn, traitor, and, if you will not be yourself destroyed, bring us back Broussel, or Mazarin, and the chancellor, as hostages\*."

Five presidents, *à mortier*, and above twenty counselors, effected their escape, by throwing themselves among the crowd. The first president remained firm and unshaken; by this means he gave time for the remainder of his company to rally; preserving, at the same time, the utmost magisterial dignity, both in his actions and his words. He returned slowly to the Palais Royal, amid the execrations and blasphemies of an enraged populace.

Such is the subject of the picture before us. An easy and animated composition, replete with motion, vivacity, and variety of character, a striking effect, and boldness of execution, distinguish this work; which is justly regarded as the master-piece of its author.

\* See the Memoirs of the Cardinal de Retz.





Engraved by Daniel A. Foster

Engraved by George Cooke

David & Goliath.

Published by T. Agnew & Sons, 15, Abchurch Lane, London, E.C. 4.



## DAVID, CONQUEROR OF GOLIATH.

DANIEL DI VOLTERRA,

THIS picture, painted in oil, upon slate, and of the natural size, by Daniel di Volterra, is in the gallery of the museum at Paris; it formerly enriched the collection at Versailles. The slate, upon which it was executed, is painted on both sides. The second picture represents the same personages, but in a different attitude, an outline of which will be given in the course of this publication.

Daniel Ricciarelli, more known by the name of Daniel di Volterra, his birth-place, was born in the year 1509; and destined, by his parents, to the art of painting: the reputed pupil of Brazzi and Razzi, at Siena, and the assistant of Perino del Vaga, at Rome. He acquired the best part of his celebrity from an adherence to the principles and style of Michael Angelo; who afterwards gave him his patronage and assistance, accelerated his progress, enriched him with designs, and made him his substitute in the works of the Vatican.

Daniel is indebted to his indefatigable assiduity, for his talents and his reputation. His best works are at Rome, at the Trinità del Monte: he there painted, in fresco, a Descent from the Cross. This picture is re-



## DAVID, CONQUEROR OF GOLIATH.

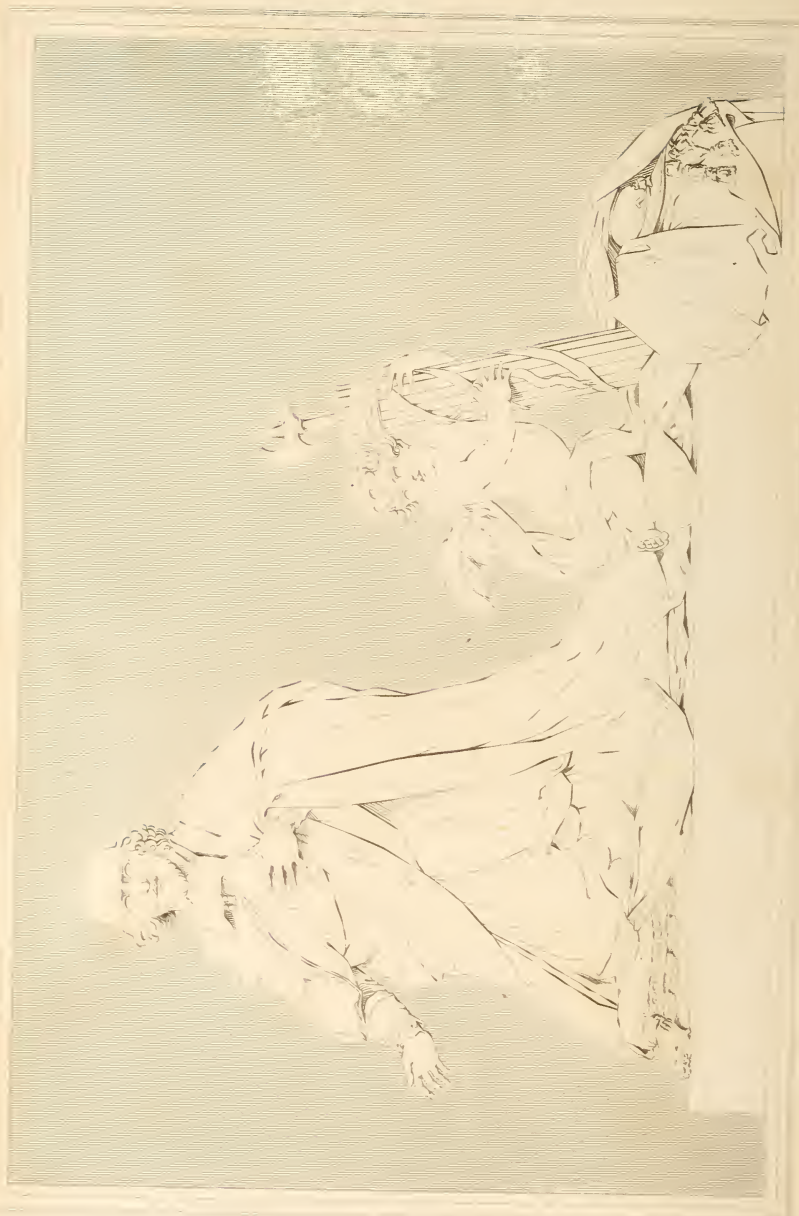
garded, not only as the chef-d'œuvre of the artist, but even as one of the three master pieces of the art at Rome\*.

This artist was continually employed in that city, both in painting and in sculpture, in which he alike excelled. The horse, in bronze, bearing the statue of Louis XIII. in the *place Royale*, at Paris, was wrought by him at a single cast. It was destined to support the statue of Henry II. but Daniel had not time to finish the work. He died in 1567, at the age of 57.

The picture of David, Conqueror of Goliath, now before us, is indifferent in point of colouring; but it presents a commanding character and form. This work has erroneously been attributed to Michael Angelo.

\* The other two distinguished pictures are, the Transfiguration, by Raphael, and St. Jerom, by Domenichino. These three compositions have been frequently engraved with great success.





Allegory of France

Allegory of Mazarin

Monument of Cardinal Mazarin

Engraved by J. B. de la Haye, after the original by J. B. de la Haye

## CARDINAL MAZARIN.

STATUE.—BY COYSEVOX.

THIS statue, of the natural size, was placed over the tomb of Cardinal Mazarin, in the church of the college, *des quatre Nations*, at Paris, founded by that minister. He is represented on his knees, with one hand upon his heart, and describing by the other his submission to the will of providence. The genius, holding a trophy, indicates the power with which he was invested during his life.

On the base of the monument are three figures seated, of the proportion of six feet, representing Plenty, Prudence, and Fidelity.

This tomb is entirely by the hand of Coysevox, and is regarded as one of the finest pieces of that celebrated sculptor. It perhaps possesses not all the boldness and energy observable in the monument of Richelieu, by Girardon; but the study of nature, and the simplicity of idea it exhibits, lead us to think that if the taste of Coysevox had been more pure, and formed upon the antique, he, in the present instance, would have surpassed his rival.

The execution of this capital statue is bold, and of the utmost purity of design; the head and the hands, especially, are exceedingly fine, and in every other part the labour of the chisel is complete.









Gravé par M.

Benard sculpt.

Venus

## VENUS.

A STATUE.—N. COUSTOU.

VENUS selects an arrow from the quiver of her son, Cupid, who is observed preparing his bow to receive it.

It is in vain to seek in this figure the beauties of the Venus of antiquity. Its forms are tolerably well varied, but somewhat heavy; if not deficient in grace, they are wanting in dignity, and the attitude is excessively formal. There is little to admire in this statue, except the labour of its execution, which is indeed perfect. For this species of merit the sculptors of the age of Louis XIV. were remarkable; which leaves us to regret, that, in their several works, purity of taste did not more frequently correspond with the ability with which they used the chisel.







## SCIPIO AFRICANUS.

RAMEY.

PUBLIUS CORNELIUS SCIPIO, known by the name Africanus, was the son of the Consul Scipio, who lost, against Hannibal, the battle of Tesin. In that day the younger Scipio saved his father's life. Sent into Spain, at the age of 24, he conquered that kingdom, in the space of four years. Carthage was taken in one day. In Africa he defeated the Carthaginian general, Asdrubal, and Syphax, king of Numidia. Hannibal having been recalled to the defence of Carthage, he was beaten by Scipio, at the decisive battle of Zama, notwithstanding his prodigious valour and the skilful disposition of his troops. The peace which followed the victory, secured the triumph of Rome. Scipio, irritated at the malevolence of certain citizens, jealous of his renown, passed into Asia; where, in concert with his brother, he obtained several victories over Antiochus. Upon his return to Rome he experienced a second time the injustice of the people. He was formally arraigned, and, at first, successfully combated his accusers; but, disgusted with the calumnies that were levelled against him, Scipio quitted his residence at Rome, and retired to his country house at Liternum. On leaving the city, he exclaimed, "Ungrateful country, thou shalt not even possess my bones!" He died a little time after, in the species of exile he had chosen, with the reputation of one of the most illustrious warriors of his time.



## SCIPIO AFRICANUS.

The artist has imagined Scipio in his tent, holding in his hand a plan of the battle, and meditating the ruin of Carthage. Beside an altar are the sword and helmet of the hero, surmounted by an elephant; an emblem of the name of Africanus.

This statue, the attitude of which is noble and simple, is placed in the hall of the court of the legislative body. It is about five feet nine inches high.





## HOMER CHANTING HIS POEMS.

MODEL IN PLASTER.—ROLAND.

“HOMER, blind, traversing the cities of Greece, is singing his poems, and the people, in admiration, present him with crowns of laurel. He is supposed to rest upon a stone, in order to accompany his voice with his lyre.” Such is the subject of the statue before us.

The view of this sketch will demonstrate to such of our readers as have not beheld the original work, that the attitude chosen by the artist perfectly expresses his idea. The position of the statue is simple and natural—there is a degree of inspiration in the countenance. Near the immortal bard we observe his staff, and several of the crowns bestowed by the Greeks, which form his only wealth. The artist has imagined that, in the enthusiasm with which the poet is animated, his cloak has partly fallen off, and exposed his body. Of this he has judiciously availed himself, and executed the naked parts with a degree of truth that announces a most profound study of nature.

The limits of our publication will not permit any extensive memoir on Homer. The commentaries on his poems, the particulars of his life, and the various opinions on his beauties and defects, have, in all ages, delighted the scholar, and augmented our stock of literature. It

## HOMER CHANTING HIS POEMS.

only remains for us, in a work consecrated principally to the fine arts, to recommend to students the constant reading of this great poet. There they will find, in the midst of his defects, (which are rather those of the time in which he lived than his own) subjects upon which all the treasures of the art may happily be unfolded. Homer, to this day, is, for painters as well as poets, a model of that refined simplicity—of that dignified but faithful imitation of nature—that to study him is a necessary condition to obtain any lasting fame.















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